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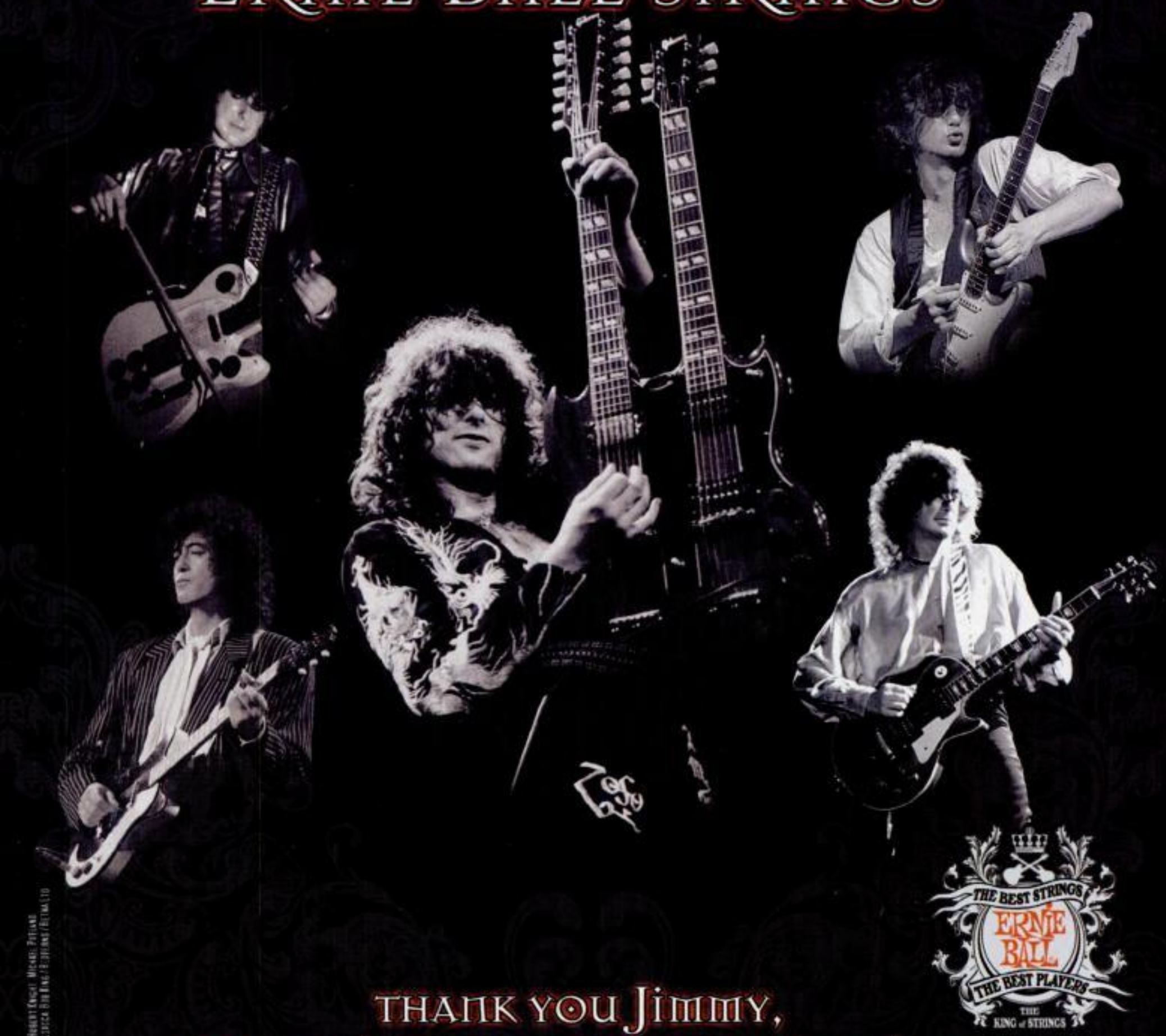
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CONTENTS

VOL. 29/ NO. 1 ✹ JANUARY 2008

FEATURES

48
ANGELS & AIRWAVES
Tom DeLonge embraces the realm of infinite possibilities and becomes master of his domain on Angels and Airwaves' ambitious new album, *I-Empire*.

58
SCORPIONS
Thirty-five years after their debut, the Scorpions still pack a lethal dose of heavy metal venom. Guitarists Rudolf Schenker and Matthias Jabs discuss the history and hits of Germany's most dangerous metalheads.

70
LED ZEPPELIN
The magick is back! Jimmy Page offers his most candid discussion of the upcoming Led Zeppelin reunion and his dancing days in the Seventies.

PLUS

76 Gibson unveils its new limited-edition
Jimmy Page 1960 Les Paul Custom

78 Danny Goldberg tells how he made
Zeppelin bigger than the Beatles

82 Led Zep "manager of entertainment"
BP Fallon talks about the band's wild-and-woolly days of excess

84
STEVIE RAY VAUGHAN
As Fender, Guitar Center and Stevie Ray Vaughan's estate prepare to release a limited-edition replica of SRV's celebrated "Lenny" Stratocaster, *Guitar World* presents the untold story behind the pawnshop prize that became a custom shop collectible.

74
JOHN FOGERTY
The legendary roots rocker channels some of that old Creedence magic on his new solo album, *Revival*.

108
DAVE MUSTAINE
Megadeth's guitar monster kicks off his new *Guitar World* instructional column with techniques for pick-hand anchoring, using varying degrees of muting and "cheating" at chords.

COVER PHOTOGRAPH BY
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ROSS HALFIN

70
LED ZEPPELIN

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CONTENTS

VOL. 29/ NO. 1 • JANUARY 2008



44
SEETHER

DEPARTMENTS

28 SOUNDING BOARD
Letters to the Editor & Defenders of the Faith

31 TUNE UPS
Jimmy Page action figure, Alter Bridge, Aerosmith's set list, *GW* Inquirer with AFI's Jade Puget, Seether, Sum 41, Dear Guitar Hero with Ted Nugent and more!

Betcha Can't Play This with Nile guitarist Karl Sanders

Record Reviews Stevie Ray Vaughan Prong, Robert Plant and Alison Krauss, Arch Enemy, Omar Kent Dykes and Jimmie Vaughan, and Heaven & Hell

168 SOUNDCHECK
Vox AD50VT-XL 50-watt 2x12 combo, Parkwood Hybrid PWH4 acoustic-electric guitar, Electro-Harmonix Nano Series Soul Preacher compressor/sustainer pedal, Boss ME-20 Guitar Multiple Effects pedal, Guyatone Ultron GST-U05 Optical Auto Wah and Ultrem GST-C04 Optical Tremolo and Gretsch Variety 3x10 combo

172 Playing the Market
The inside scoop on vintage gear

172 Buzz Bin
New Sensor vacuum tubes

178 Audio File
X2 Digital Wireless XDS95 and XDR95 wireless systems

180 New EQ
What's new and cool in the world of gear

184 Bass Desires
Kustom Groove Bass 1300HD amp and G-810 cabinet

186 The Hole Truth
Laguna LG6CE-RW acoustic guitar

188 Tech Education
Biasing tube amps

191 *Guitar World*'s Guide to Choosing a Bass Guitar

210 A VULGAR DISPLAY OF POWER
A complete overview of Tesla guitarist Frank Hannon's live rig

COLUMNS!

110 Time to Burn with Michael Angelo Batio

112 The Alchemical Guitarist with Richard Lloyd

114 All That Jazz with Vic Juris

116 Talkin' Blues with Keith Wyatt

119 Soloing Strategies with Tom Kolb

122 The Cat in the Hat with Slash

124 Blues Deluxe with Joe Bonamassa

126 Unplugging with Jimmy Brown

TRANSCRIPTIONS

BASS LINES INCLUDED:

128 "No Quarter" by Led Zeppelin

136 "Celebration Day" (live) by Led Zeppelin

145 "Holy Diver" by Dio

154 "Lenny" by Stevie Ray Vaughan

162 "So Hott" by Kid Rock

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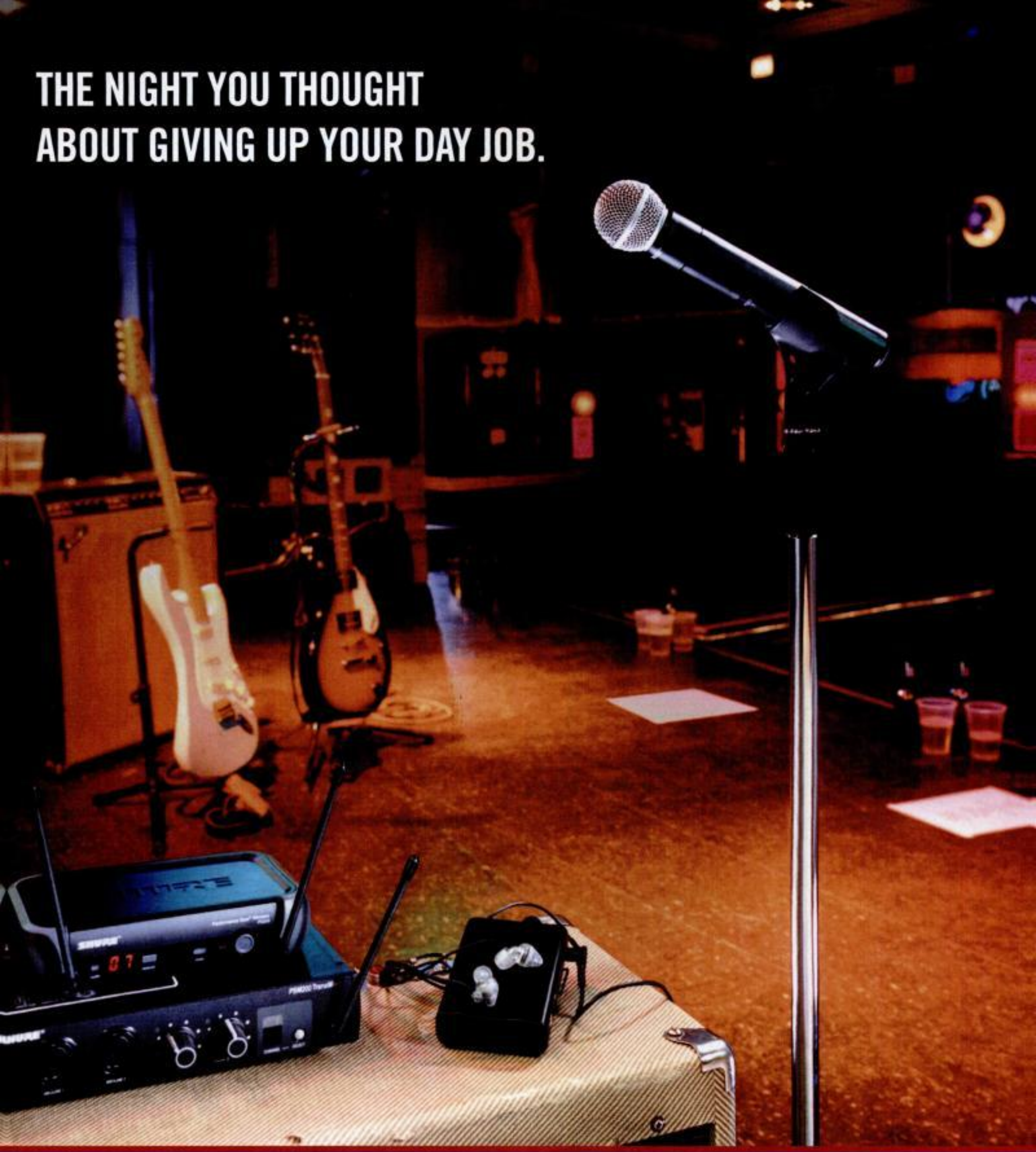
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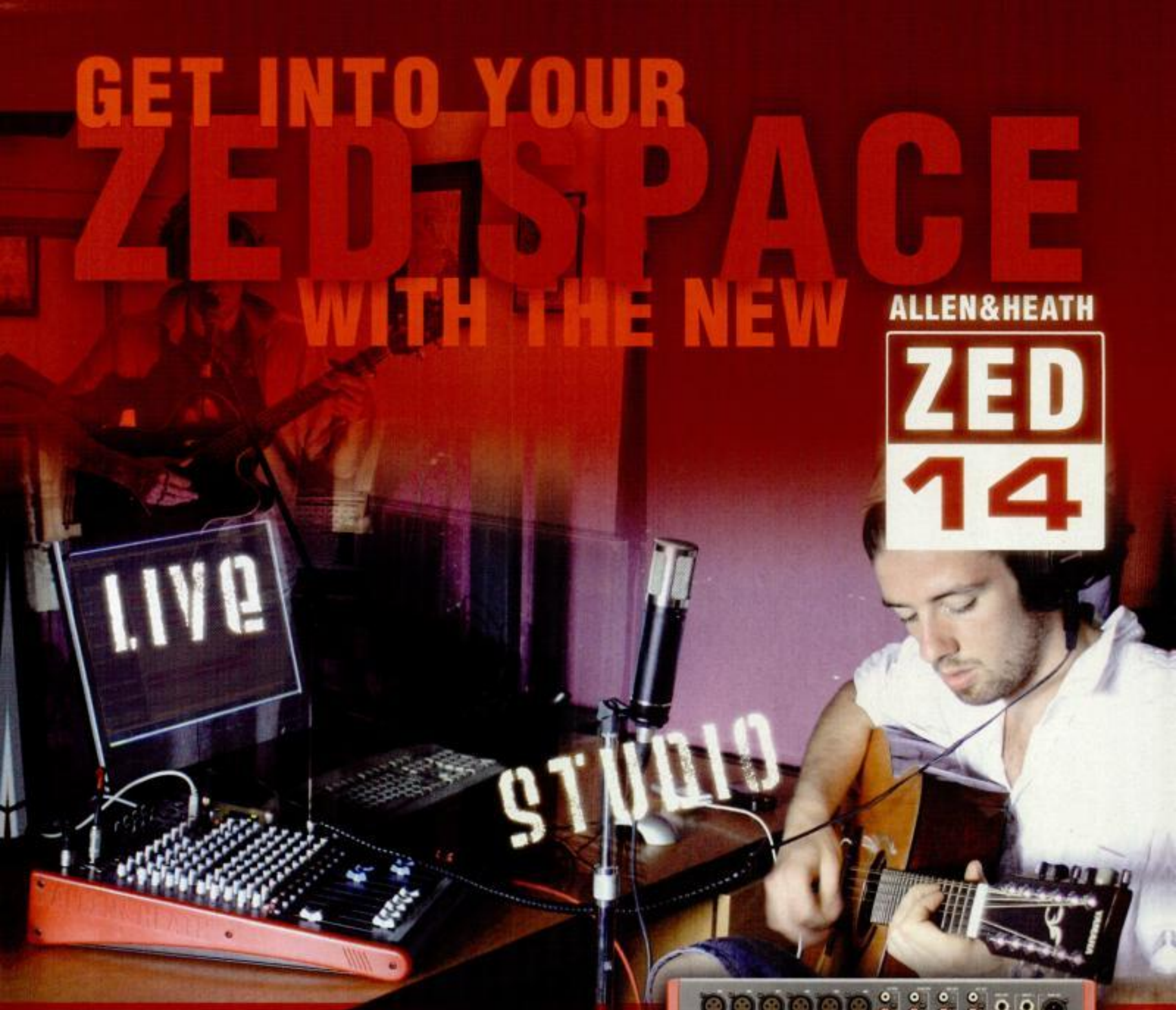
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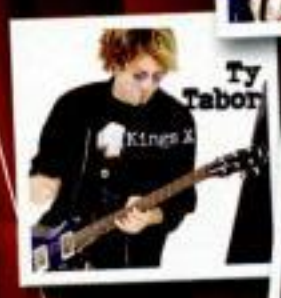
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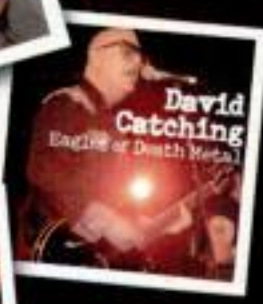
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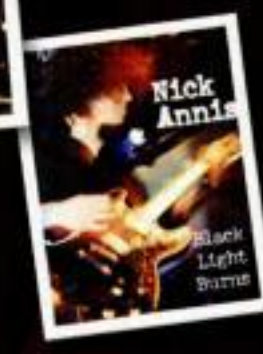


















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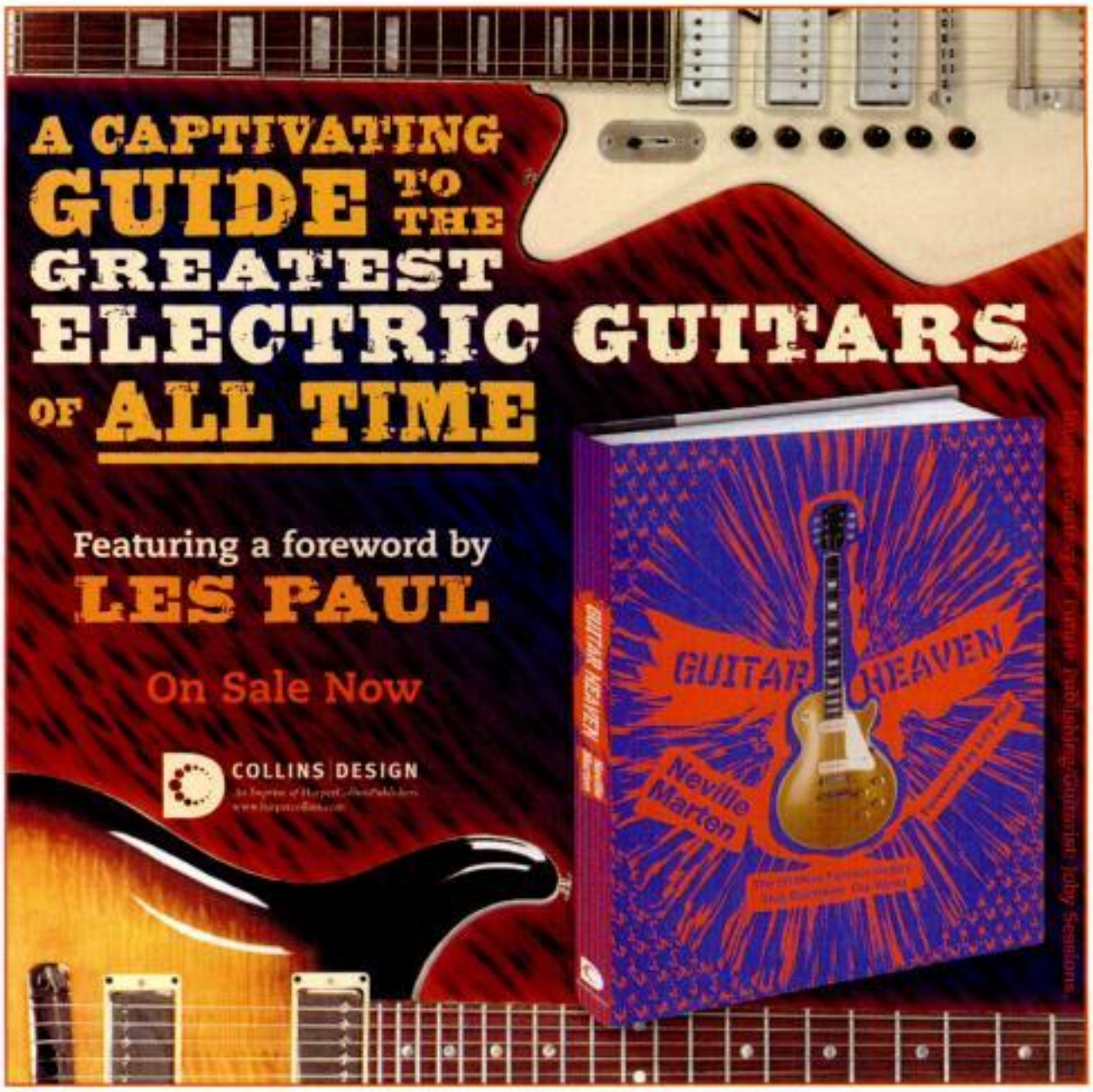
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You can hear Black Stone Cherry on their self-titled CD (RoadRunner Records).

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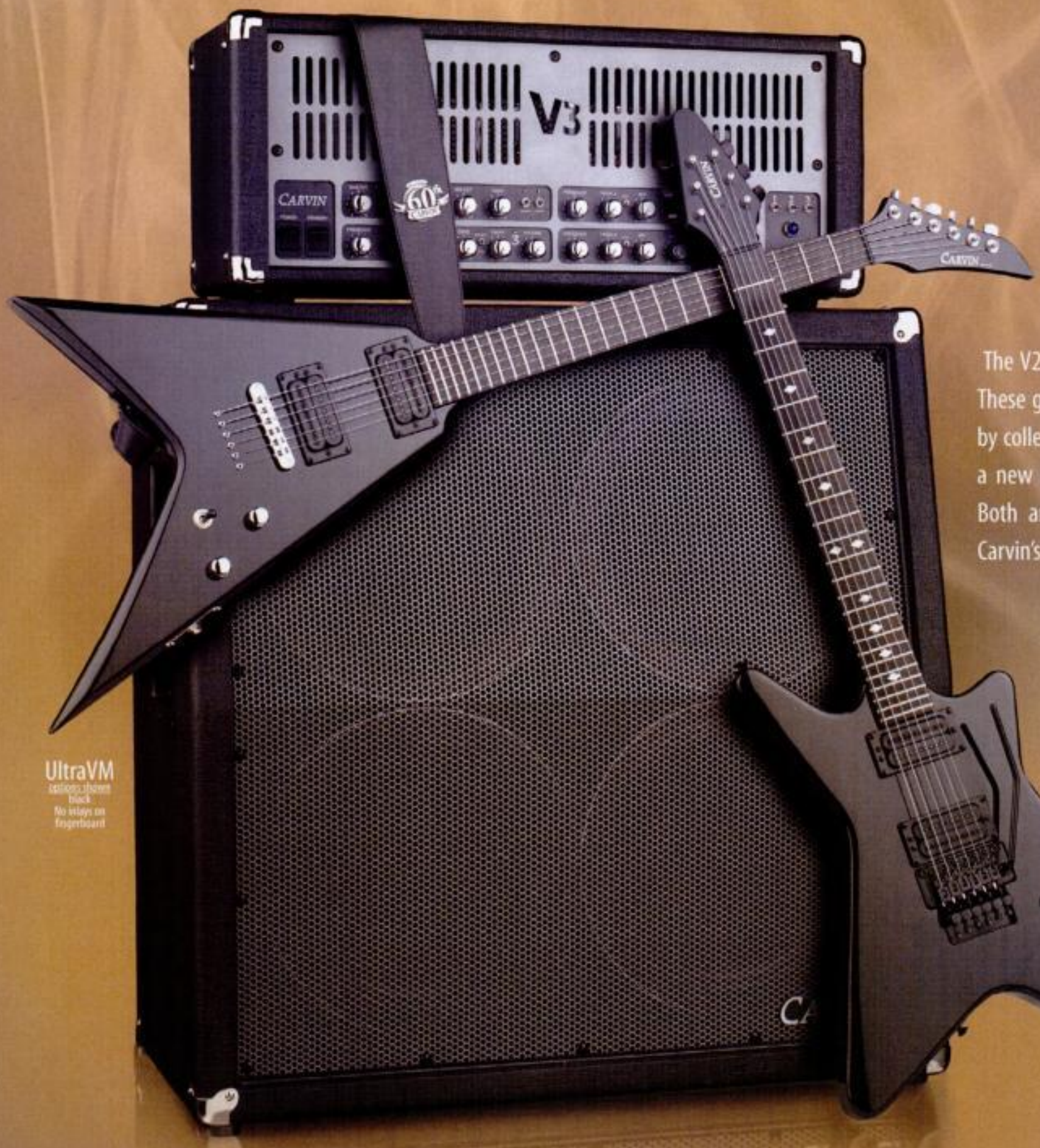
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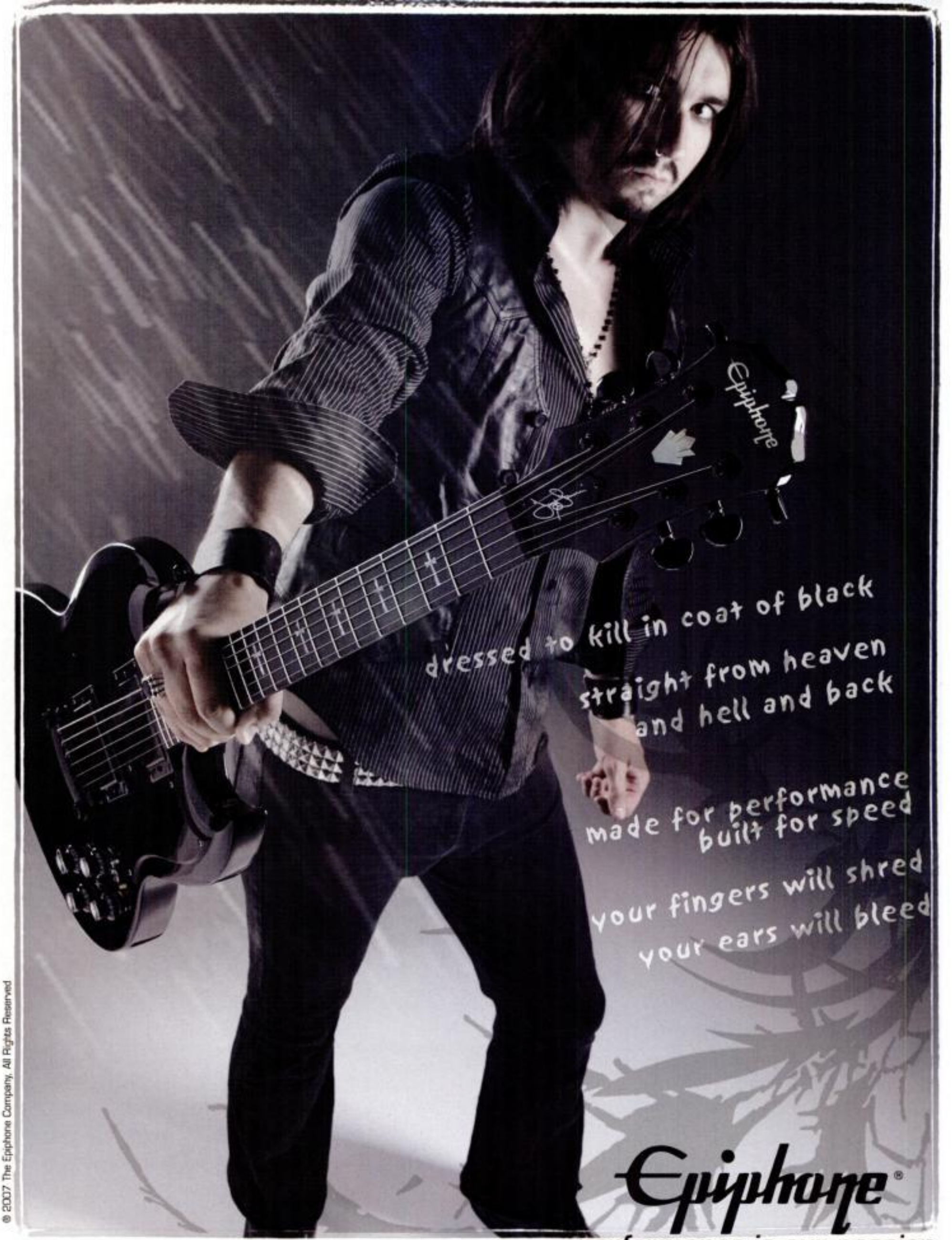
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THE WOODSHED

JANUARY 2008

PAGE TURNER

AFTER JIMMY PAGE and I finished our interview for this month's cover, we went out to dinner and continued our talk over some sushi. At some point, I asked if he was nervous about the Led Zeppelin reunion show in November, and the high expectations for it. He replied that he didn't think he would have any jitters, because by the time of the show, the band would be well rehearsed and firing on all cylinders. If anything, he felt the experience would go by too soon.



Too soon is right. One Zeppelin show, while a monumental event, is still a huge disappointment to the 120 million people who applied for tickets. Which begs the question: Why is Led Zeppelin still so important after all these years? Why do we want more?

Hundreds of bands have tried, but none has been able to duplicate the explosive formula that made Led Zeppelin so important then and now. When asked why this is, Page says, "Most bands focus on only one or two aspects of what we did, whereas Led Zeppelin was multifaceted and always changing."

He has a point. While many bands over the years picked up on Zeppelin's catchy riffs (Deep Purple), heady mysticism (Black Sabbath), hypersexuality (Whitesnake), fleet-fingered solos (Rush) and larger-than-life image (Mötley Crüe), it's hard to think of any that did it all, and did it with the flair that Page and company exhibited. What made Zeppelin so special was their ability to do it all. They were four incredible musicians who could work side by side to create something greater than the sum of their parts.

In this month's world-exclusive interview, Jimmy Page gives his most in-depth account of what made the band tick and what Led Zeppelin were like in the Seventies. He also provides insight into the hush-hush rehearsals for the band's upcoming return.

And just to give you a better feel for the life and times of Led, we've interviewed two members of the band's small inner circle who have told us about life on the road with hard rock's wild bunch. Both Danny Goldberg and BP Fallon have gone on to do spectacular things since their times with Led Zeppelin, but you get the sense from them that if the *Starship* pulled up in front of their houses tomorrow, they'd hop on it without a moment's hesitation.

In fact we all would—with perhaps one exception. C'mon Robert, don't spoil the fun! Not even one more show in Madison Square Garden for old times sake? I'll even bring the mudshark. Promise.

—BRAD TOLINSKI
Editor-in-Chief

JUSTIN BORUCKI



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A MODERN CLASSIC

I've been kinda down since some of my band members and brothers-in-arms recently split, but seeing the [*December 2007*] *Guitar World* with Jimi Hendrix on the cover really brought my mood up. And thank you, thank you, thank you for tabbing "Somebody Get Me a Doctor," one of Van Halen's greatest songs. You guys inspire me to be better, and I can't thank you enough.

—Stoner



Not sure what I liked the best about this month's issue: the tab selection, the feature articles on the Crossroads festival, Hendrix, and Pink Floyd's *Piper at the Gates of Dawn*, or the lessons with Richard Lloyd, Vic Juris, Keith Wyatt and Tom Kolb. Each of these columns seemed to hit areas of interest in nuts-and-bolts theory and opened up some new ideas for me.

—Wolfboy1
via guitarworld.com/forum

The December issue was truly a classic rock dream. The story on Jimi Hendrix's Monterey performance, the retrospective look at the first Pink Floyd album and the behind-the-scenes peek at the Eric Clapton Crossroads festival were exactly the reasons why I continue to read *Guitar World* month after month.

—Marko Delaney

DANDY ANDY

I used to spend all kinds of money on guitar lessons and all I got out of it was learning a few chords. But then I found your series of instructional DVDs, and now Andy Aledort is my new guitar teacher! I've learned so much from these DVDs and it's inspired me to work more and more on my playing. Thank you, Andy. I knew there was a guitar god out there, somewhere!

—Wayne Milan

Sounds like Andy: Out there, somewhere.
—GW Ed.

EXTREME WAYS

I cannot believe my demonic senses! Behemoth, Death, Arch Enemy, Children of Bodom, Emperor, Dimmu Borgir... It's awesome that you guys are actually transcribing and covering so much true metal these days. As a fan of extreme metal, I know it is nigh impossible to find good transcriptions and creative insight from the heroes of the genre. I wish with my whole black heart that you would create a magazine strictly devoted to black, death and extreme metal guitar. Anyway, thank you for your continued coverage of true heavy metal.

—Vandon Tricamo

"I WISH WITH MY WHOLE BLACK HEART THAT YOU WOULD CREATE A MAGAZINE STRICTLY DEVOTED TO BLACK, DEATH AND EXTREME METAL GUITAR."

GREETINGS FROM MY OWN PRIVATE HELL

I just read the article in the December issue about Kerry King and his new Marshall amp. I think you guys went over the line here. Do you think Jim Marshall appreciates seeing his picture with Kerry King right next to the King quote "It's as if Satan reached up, touched that head himself and conspired with Jim Marshall to create something miles above the rest"? Is Jim Marshall okay with being painted as someone who conspires with Satan? The answer to that question would be interesting, I think. Even if he is, the larger question is, why would you guys frame that quote at all? I know this is a guitar magazine, and not "God Monthly," but does that really mean that you should have *no* standards and responsibility to the greater good of society? I mean, say whatever four-letter words you want—no problems there—but do you really need to celebrate the dark lord to keep your subscription rates up? If you're going to do articles like that, I think next month's cover story should be on bands that molest children and the fans that love them.

—Dave Lockwood

CHILLED OUT

I have to give you guys credit: I never would have thought in a million years that Abbath and Demonaz from Immortal would be featured in your magazine. While all the naysayers will chide and snuff them because of their blatant, silly black metal clichés, they are missing the point: Immortal are allowed to write about black demon-frost lands of death-storm winter-blasts in the kingdom of coldness because they are the best of the best. It's the same thing as with Phish and the Beatles: you can be as silly and goofy as you want, as long as you're really, really good. And Immortal are really, really good.

—Greg Pittz

RECENT READER TRANSCRIPTION REQUESTS

TRANSCRIBED! On page 145 of this issue

- TESTAMENT "Souls of Black"
- AVENGED SEVENFOLD "Almost Easy"
- AC/DC "Gone Shootin' "
- DIO "Holy Diver"
- ELVIS COSTELLO "Blame It on Cain"
- BLACK SABBATH "Ear in the Wall"
- OTIS DAY & THE KNIGHTS "Shama Lama Ding Dong"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



AARON MAREK
AGE 16
HOMETOWN Walkerton, IN
GUITARS Crafter Ashland 550, Fender Squier Strat
SONGS I'VE BEEN PLAYING "The Defense" by my band TATHB, "Vitamin R (Leading Us Along)" by Chevelle
GEAR I MOST WANT Black Jackson DKMG and Mesa/Boogie Road King Series II half stack



WEAVDOGG
AGE 28
HOMETOWN Inverloch, Australia
GUITARS Fender U.S.A. Seventies Strat, '74 Gibson SG
SONGS I'VE BEEN PLAYING "Sweet Leaf" by Black Sabbath, "Origin of the Species" by Dirty Buzzard
GEAR I MOST WANT Fender Custom Shop 1969 Reissue Stratocaster



ASHLEY POTULNY
AGE 19
HOMETOWN Fordville, ND
GUITAR Kramer Proaxe
SONG I'VE BEEN PLAYING "...And Justice for All" by Metallica
GEAR I MOST WANT Schecter Omen

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

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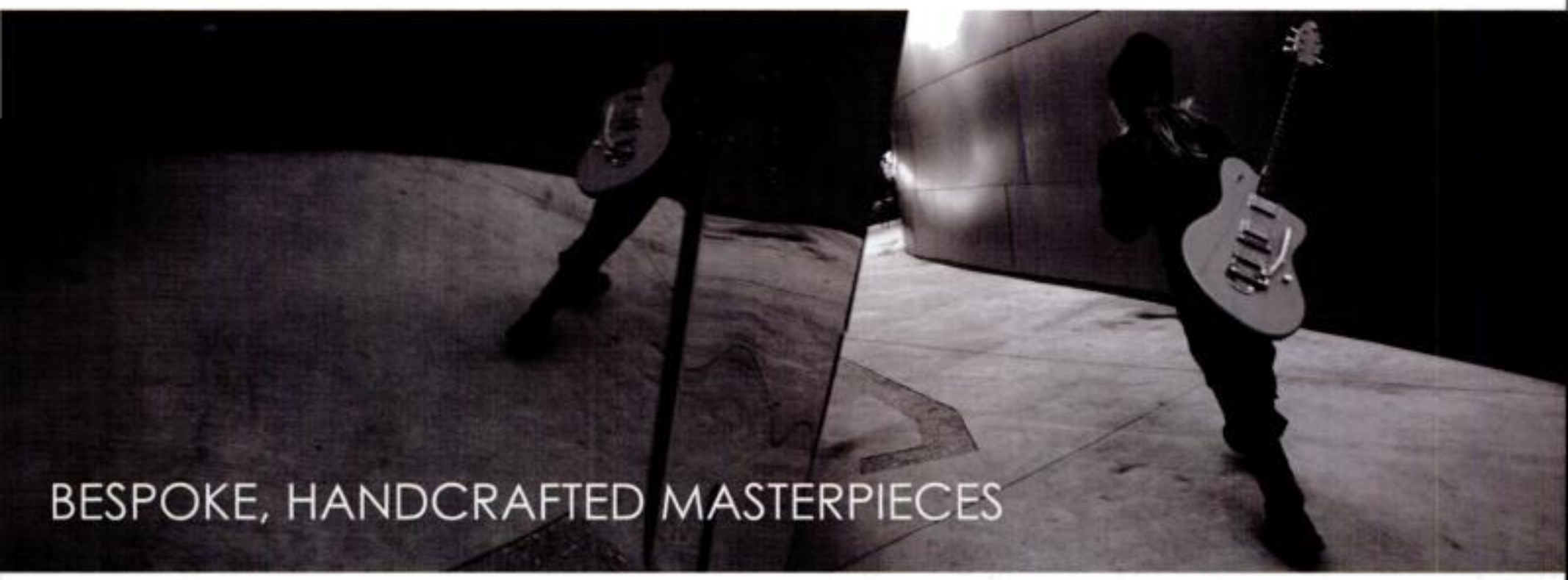
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S1



S2



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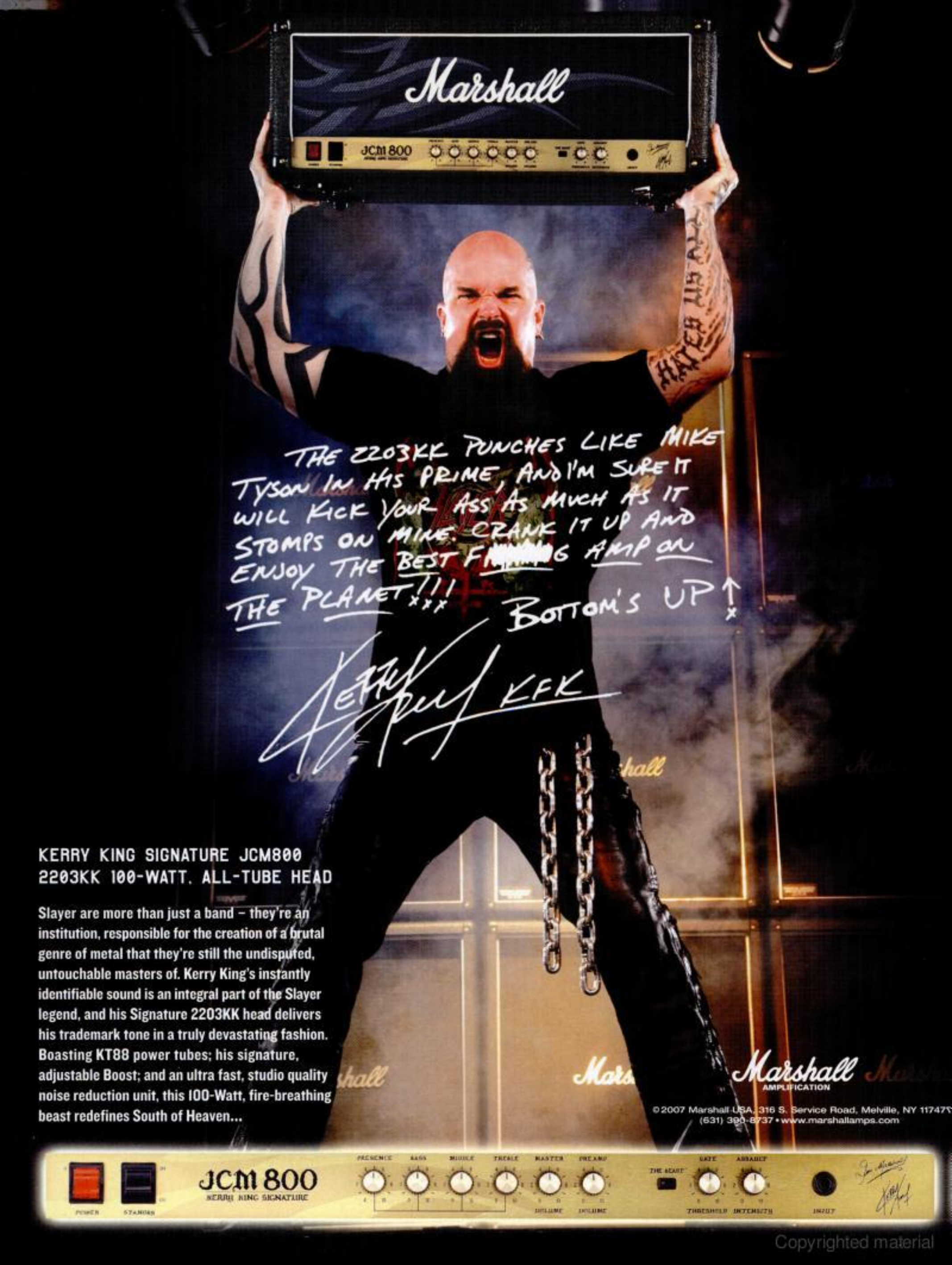


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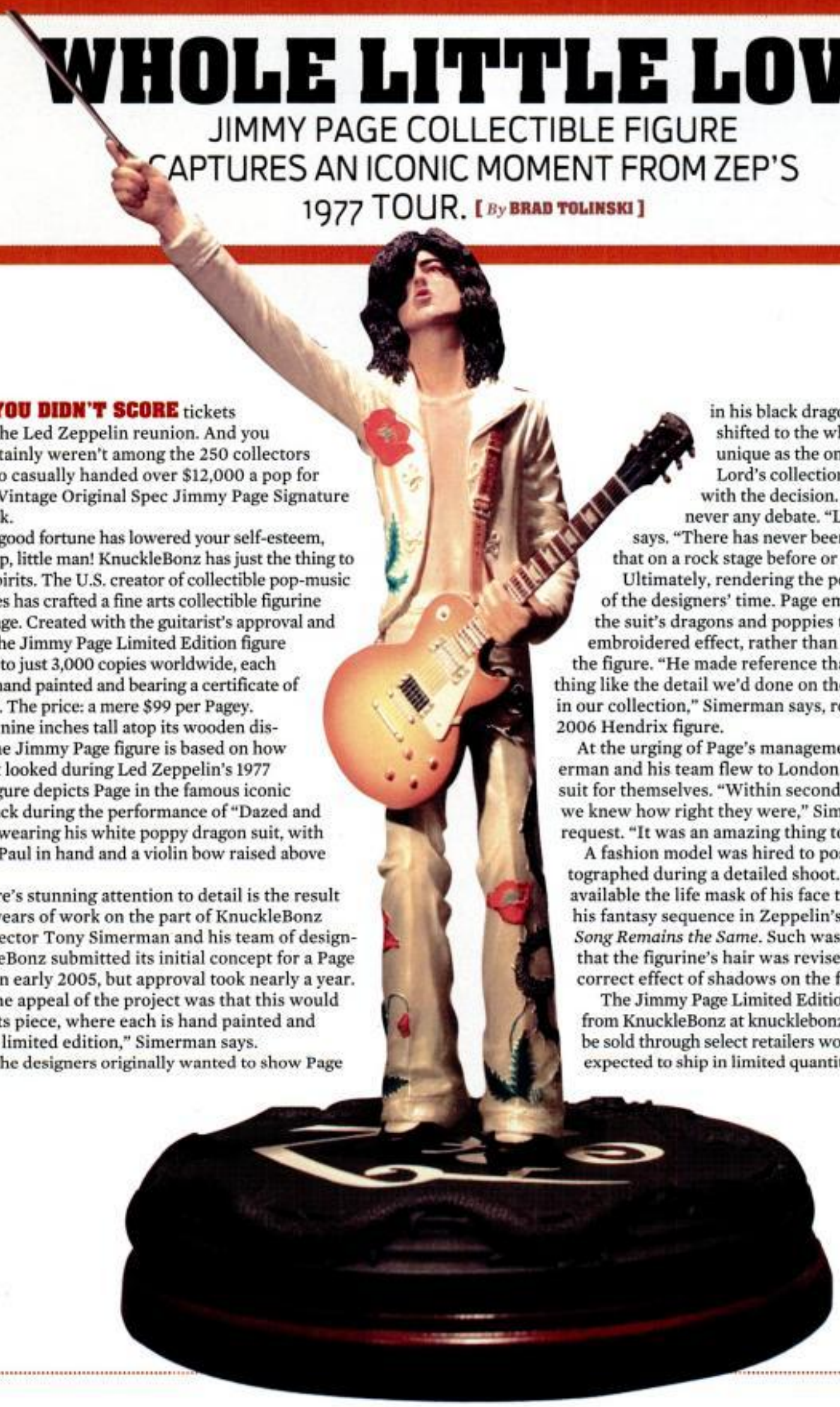
TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 SETLIST 36 DEAR GUITAR HERO 38 INTRODUCING 46 PROFILES & MORE!!!

WHOLE LITTLE LOVE

JIMMY PAGE COLLECTIBLE FIGURE CAPTURES AN ICONIC MOMENT FROM ZEP'S 1977 TOUR.

[*By* **BRAD TOLINSKI**]



SO YOU DIDN'T SCORE tickets to the Led Zeppelin reunion. And you certainly weren't among the 250 collectors who casually handed over $12,000 a pop for the Gibson Vintage Original Spec Jimmy Page Signature Double Neck.

If lack of good fortune has lowered your self-esteem, well cheer up, little man! KnuckleBonz has just the thing to raise your spirits. The U.S. creator of collectible pop-music action figures has crafted a fine arts collectible figurine of Jimmy Page. Created with the guitarist's approval and assistance, the Jimmy Page Limited Edition figure is restricted to just 3,000 copies worldwide, each numbered, hand painted and bearing a certificate of authenticity. The price: a mere $99 per Pagey.

Standing nine inches tall atop its wooden display base, the Jimmy Page figure is based on how the guitarist looked during Led Zeppelin's 1977 tour. The figure depicts Page in the famous iconic pose he struck during the performance of "Dazed and Confused," wearing his white poppy dragon suit, with Gibson Les Paul in hand and a violin bow raised above his head.

The figure's stunning attention to detail is the result of literally years of work on the part of KnuckleBonz creative director Tony Simerman and his team of designers. KnuckleBonz submitted its initial concept for a Page collectible in early 2005, but approval took nearly a year. To Page, "the appeal of the project was that this would be a fine-arts piece, where each is hand painted and offered in a limited edition," Simerman says.

Though the designers originally wanted to show Page in his black dragon suit, they eventually shifted to the white poppy suit, which is unique as the only white suit in the Dark Lord's collection. Page heartily concurred with the decision. As for the pose, there was never any debate. "Let's face it," Simerman says. "There has never been another moment like that on a rock stage before or since."

Ultimately, rendering the poppy suit took up much of the designers' time. Page emphasized his desire for the suit's dragons and poppies to be sculpted, with an embroidered effect, rather than painted or printed onto the figure. "He made reference that he'd like to see something like the detail we'd done on the Jimi Hendrix sculpture in our collection," Simerman says, referring to KnuckleBonz' 2006 Hendrix figure.

At the urging of Page's management group, Bravado, Simerman and his team flew to London to meet Page and see the suit for themselves. "Within seconds of seeing the poppy suit, we knew how right they were," Simerman says of Bravado's request. "It was an amazing thing to see."

A fashion model was hired to pose in the suit and photographed during a detailed shoot. In addition, Page made available the life mask of his face that had been created for his fantasy sequence in Zeppelin's 1976 documentary, *The Song Remains the Same*. Such was the attention to detail that the figurine's hair was revised 15 times to create the correct effect of shadows on the figure's face.

The Jimmy Page Limited Edition figure can be preordered from KnuckleBonz at knucklebonz.com. The figure will also be sold through select retailers worldwide. The sculpture is expected to ship in limited quantities in late 2007. ❐

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ALTER BRIDGE

SCOTT-FREE

[By **JOE BOSSO** Photo by **JEN CRAY**]



"MANY, MANY, MANY millions of dollars," guitarist Mark Tremonti says, when asked what would it take for him to agree to a full-scale Creed reunion, one which would include trouble-plagued, irony-free singer Scott Stapp. "Even then I probably wouldn't do it," he adds. "I know Scott wants to. He calls me constantly and talks about reuniting. But I just can't go back to dealing with such an egomaniac. Life's too short."

For Tremonti and two of his former Creed mates (drummer Scott Phillips and bassist Brian Marshall), life is much sweeter in Alter Bridge, the band they formed in 2004 with singer/guitarist Myles Kennedy. "We had one band that was very good," Tremonti says, "and now we've got one that is great. This new album proves it."

Blackbird (Universal/Republic), the band's sophomore release, offers the kind of crunchy, earnest rock tunes fans have come to expect from Tremonti, but mercifully without Stapp's faux-Christian malarkey. "Brian, Scott and I definitely have a sound," the guitarist says. "But unlike the first Alter Bridge album, which I pretty much wrote myself, the writing on this one was the result of a very democratic process. Hopefully, the songs reflect that."

Democracy also extended to instrumental duties: on the title cut, Tremonti, usually not one to share the guitar spotlight, steps back to let Kennedy whip out a blazing solo. "Myles is our secret weapon," Tremonti says. "He has such taste in his playing. He's really helping me grow up as a guitarist."

Part of this maturation process can also be traced to Tremonti's increasing obsession with blues players. Joe Bonamassa is a current favorite. "He absolutely floors me," Tremonti marvels. "His tone and phrasing are impeccable. There's a song on our new record called 'Brand New Start' where I'm definitely copping his vibe. I played some real sweet slow licks on that one. Slowing down is something I'm trying to embrace." One would assume without arms wide open. ❐

AXOLOGY

- **GUITAR** Paul Reed Smith Mark Tremonti Signature model
- **AMPS** Mesa/Boogie Triple Rectifier, Bogner Shiva 6L6, Bogner Uberschall
- **EFFECTS** ToneBone Headbone amplifier switching device, Morley Wah pedal, EVH Phase 90 pedal, t.c. electronic G-Force
- **STRINGS** D'Addario

BETCHA CAN'T PLAY THIS!

KARL SANDERS *of* NILE

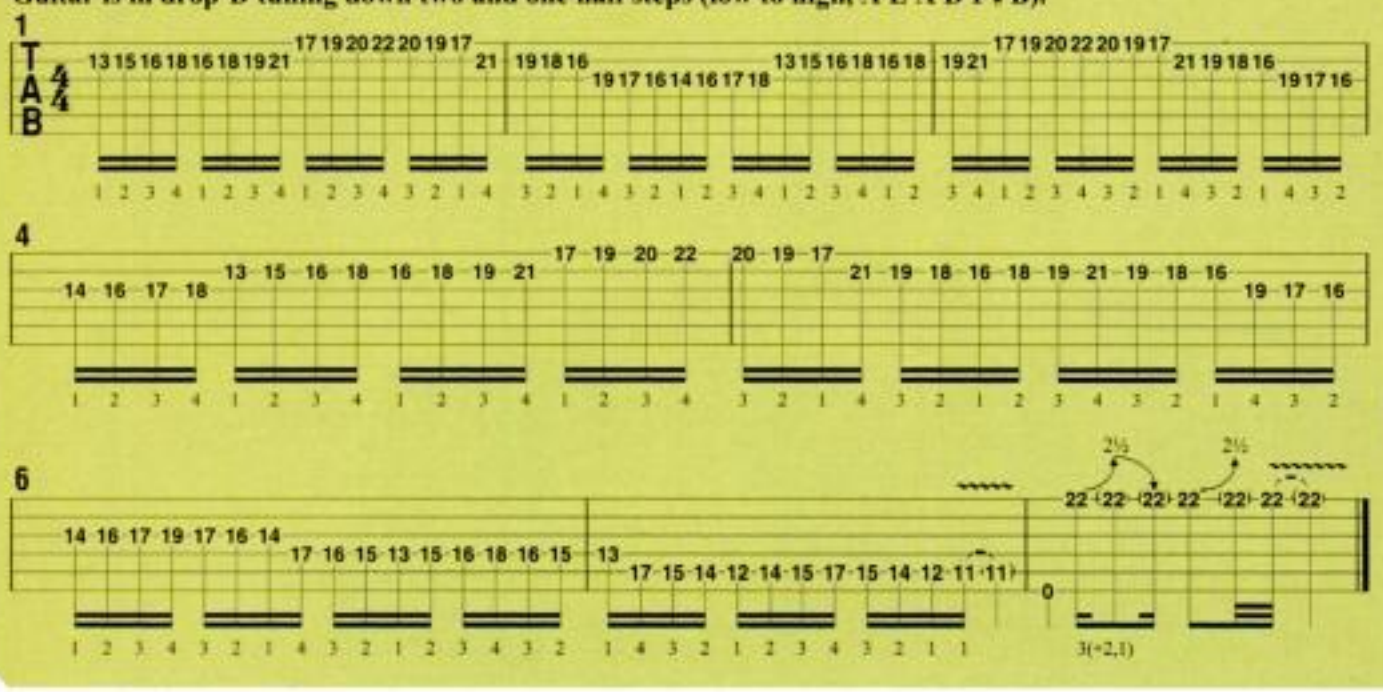


THIS IS A fast, sick-sounding alternate-picking run that uses all four fingers of the fretting hand way up high on the neck. It's based on the whole-half diminished scale, which, with its flatted fifth and ninth, lends the line an eerie vibe. There are a few wide stretches required of the fretting hand, but fortunately the closeness of the frets in the upper area of the neck helps make them easier to perform than they would be in the lower positions. There are also a few critical position shifts involved, so be sure to use the fingerings indicated below the tab so you don't run out of fingers and end up having to slide up or down to a note

Relative to a metronome, I'm picking straight 16th notes, four notes per click. The phrasing, however, has a melodic contour that, at certain times, changes direction at a point other than a downbeat. This has the effect of demarcating the notes into larger groups, such as 10, and suggesting a "rhythm within a rhythm."

My guitar is tuned to drop-D down a perfect fourth, or two and one half steps (kind of like a seven-string in drop-D), and I have a scalloped fingerboard, both of which greatly facilitate the bending of strings. Nevertheless, I use three fret-hand fingers—the ring, middle and index—to push and shake the first string on the high over-bend at the 22nd fret at the end of the run. ❐

Guitar is in drop-D tuning down two and one half steps (low to high, A E A D F♯ B).



ON DISC

Bonus footage: Check out an equally scary Betcha Can't Play This lick from Nile co-guitarist Dallas Toller-Wade on guitarworld.com/lessons.

OLLE CARLSSON

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[*Photos by* JUSTIN HYTE]

- *The 2008 Readers Poll!* It's that time again—time for you, our beloved reader, to vote for what you thought was the best of 2007. Who should be Most Valuable Player, Eddie Van Halen, Slash or Jimmy Page? Who had the better shred record, Joe Satriani or Steve Vai? Which band put on the best live show, Heaven and Hell or Van Halen? Which album was best, Velvet Revolver's *Libertad* or Avenged Sevenfold's latest? Go to guitarworld.com right now to cast your vote—and watch for the results to be printed in a forthcoming special issue of *Guitar World*.

- The *2008 Holiday Review Guide* (below) is on sale now. Be sure to check it out and to watch the behind-the-scenes video of the guide's babelicious photo shoot on guitarworld.com!



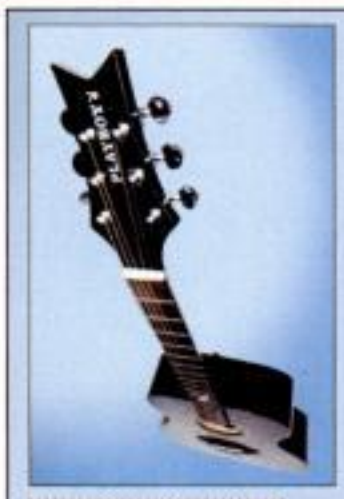
- An exclusive Q&A video session with Megadeth frontman Dave Mustaine, filmed recently at *Guitar World* headquarters in NYC. In it, Mustaine talks about his musical upbringing and his run-in with Jimmy Page, and he speaks candidly about many of his former bandmates.

- An exclusive guitar lesson and video interview with High on Fire riffmaster Matt Pike can be found on our extreme metal site, MetalKult.com. MetalKult is also proud to present a video interview with Nile.

- The *Guitar World* Forum (guitarworld.com/forum) is the place to go if you want to discuss guitars and guitar-related gear and music, talk about our latest issue and web site offerings, or request songs you'd like us to transcribe.

- *Contests!* We've had some amazing giveaways on guitarworld.com recently, some of which are still going on. But time is running out! Check out the Contests section of the site for more information on our Peavey Design Your Own Guitar Contest, our Marshall 'N' Metal giveaway and our Fernandes guitar and bass giveaway.

- PLUS: Win a slick black acoustic guitar from Playboy! Available now exclusively at Guitar Center, the Playboy Black Pearl PBA-BP1 features a black gloss finish on the neck and body, an oil stain finish on the bridge and white pearl binding. The grand auditorium–style acoustic retails for $899 and is available at playboyguitars.com and guitarcenter.com/playboy. Visit guitarworld.com to enter!



Enter to win this Playboy Black Pearl PBA-BP1 acoustic guitar

INQUIRER [*By* BRAD ANGLE]

JADE PUGET *from AFI*

How old were you when you began playing guitar, and what was your first guitar?

I was around 16 when I really started playing seriously. I got mono in high school and had to stay at home for, like, two months. Obviously, there was a lot of downtime, so I decided to start playing guitar. I had an acoustic guitar that was probably made in the Fifties. It looked cool and sounded really good.

What's the first song you ever learned?

It was probably "Blister in the Sun" by the Violent Femmes. When I was in junior high, I used to hang out at a friend's house, and he had a crappy guitar with one string on it. "Blister in the Sun" can be played on just one string, so it was an obvious choice for me to learn. And I thought the song was pretty impressive, because it has all these hammer-on lines in it. In the Eighties, the girls got pretty stoked hearing that song. [*laughs*]

What piece of gear most excites you, and why?

I like a lot of tech gadgets, even though they don't find their way into my live setup. Native Instruments' Guitar Rig is guitar-effect modeling software, and it's pretty interesting. But I'm probably most excited by my live amp, a modified Marshall "Plexi." It's the basis of my sound.

What has been your most embarrassing moment onstage?

One time I tried to run up the wall at a club in Idaho, and my foot went through the plaster, all the way up to my thigh. [*laughs*] I was standing there playing, with my foot embedded in the wall. I had to fall into a backward somersault to get unstuck. I came out of it okay, but I had to pay $100 for the damage.

On our most recent tour, there was a horizontal bar extending over the drum riser. I ran and jumped up on the bass drum and smacked my head on the bar. That felt amazing. [*laughs*] There's actually video of it on our web site [*afireinside.net*]. I kept playing after that, too. I guess I'm good at recovering from injuries onstage.

Do you have any advice for young players?

Try to create your own style. A lot of players find a guitarist they like and emulate his style, but it's important to develop your own. The guitarists that become heroes are the ones that have something unique.



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JOE PERRY

OF AEROSMITH [*Interview By* **ANDY ALEDORT**]

NIKON AT JONES BEACH THEATER • SEPTEMBER 12, 2007 • WANTAGH, NY







1. BOB BRADSHAW CAE FUZZ/VOLUME PEDAL "Mick Mars from Mötley Crüe gave me this pedal. It was designed by Bob Bradshaw of Custom Audio Electronics. One side of it is a fuzz tone and the other side is a volume boost. It sounds really good. It has a little more *guts* than the Klon [*bottom row, far left*]. This is the first boost pedal that really boosts the volume without changing the tone. It's my new favorite pedal."

2. POLY-OCTAVE GENERATOR "I love it. My son, Tony, is way into pedals, and sometimes I ask him what he's using. We both discovered the POG, and I came up with a cool mod for it, but I don't want to give away what I did. Let's just say it's very unique sounding. If you hear me play something and you say, 'What the hell was *that*?' it's the POG."

3. ELECTRO-HARMONIX MEMORY MAN "I use it once in a while for solos. I like it for that quick slap-back echo that you hear on classic rock and roll songs from the Fifties."

4. DIGITECH WHAMMY PEDAL "I use the Whammy Pedal for a lot of different things, like at the beginning of 'Baby Please Don't Go' and on a lot of leads. It's a *genius* pedal—just an incredible thing. I used to have Jim [*Survis*], my tech, work the pedals for me, but I realized that it was cutting down on the fun of playing. So having the pedals back up front allows me to be a lot more creative."

5. "LOVE IN AN ELEVATOR" "I love opening with this tune. It's got a great riff happening right away, and overall it's power-riff oriented. It's got a natural progression of Aerosmith-type guitar riffs that I really like."

6. "SAME OLD SONG AND DANCE" "This one's right out of the blues, but it's not a blues song and it's got a great feel."

7. "MOVIN' OUT" "That's the very first song that Steven [*Tyler*] and I wrote together. It's great to keep this one in the set."

8. "LIVIN' ON THE EDGE" "I get a chance to play my [*Gretsch*] double-neck on this one, which is a thrill. It's a *pain* because it weighs so much, but there's a legitimate reason to use it other than the fact that it looks cool."

9. "STOP MESSIN' AROUND" "This is a blues song that we've played a lot over the years. I don't want to take it out of the set because the blues is all about *expression;* it's about what you put into it and what the audience gets out of it, which is something a little different every night."

10. "DRAW THE LINE" " 'Draw the Line' is a riot for me to play. I love it because I get to bang the shit out of the guitar."

RICKY WILSON/RETNA LTD.

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TED NUGENT

HE'S A RIGHT-WING, BOW-HUNTING, MOTOR CITY MADMAN WITH A LUST FOR GIBSON BYRDLANDS AND DEER JERKY. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...



What prompted you to re-record your 1968 Amboy Dukes hit, "Journey to the Center of the Mind," for *Love Grenade* [*Nugent's new album, on Eagle Records*]?

—*Rich Holdsworth*

All my rehearsals, recording, jam sessions and unstoppable musical orgies are spontaneous eruptions of fun music. My bandmates are all so gifted, dedicated and energized every time we jam that all sorts of wonderful music fires up. We still perform this great Amboy Dukes song live, and we were jamming on it during the *Love Grenade* rehearsals and decided it was cool enough to record again.

★★★★★

Love Grenade was produced by your Damn Yankees bandmate Jack Blades. Any chance we'll be seeing a new album from you guys in the future? And have you heard Jack and Tommy Shaw's new record, *Influence*?

—*Mark Boquist*

I am truly blessed to collaborate with the world's greatest musicians, and the planets aligned nicely for Jack to coproduce this record with me, because he loved the songs, energy and attitude. Tommy Shaw also sang with us on "Journey to the Center of the Mind," and we always hope to extend the musical party. I have heard Jack and Tommy's brilliant record and genuflect at the altar of their musical genius and authority.

★★★★★

I loved you on VH1's *SuperGroup* and was wondering what you really thought of each of your Damnocracy bandmates?

—*Tony*

I enjoyed every minute of it. Surely, Jason Bonham is a world-class drum master glowing in the footsteps of his legendary father. Scott Ian is a gifted, dedicated professional, with killer chops and musical dreams that I was thrilled to share. Evan Seinfeld is a nice guy and killer bass player with imaginative and interesting musical ideas. And Sebastian Bach is a riot of vocal and musical adventure brimming over with genuine love for music. I'd do it again in a heartbeat.

"Jack White rocks for sure. He makes the Motor City proud."

★★★★★

If you had been the one doing the casting for *SuperGroup*, who would you have chosen to play in your supergroup?

—*Tom Fields*

Quite honestly, my idea of a supergroup would be based solely on sheer talent, so Detroit master drummer Tommy Clufetos on drums and funk brother supreme Greg Smith on bass guitar would be my boys.

★★★★★

What first attracted you to the Gibson Byrdland guitar?

—*Art Tanner*

Witnessing the guitar mastery of Jimmy McCartney with Mitch Ryder and the Detroit Wheels back in 1960 milking the most astonishing tone from his beautiful Gibson Byrdland through his Fender Twin Reverb amp stunned and amazed me beyond description. To this day, that amazing combination moves me.

What, in your opinion, is the finest guitar moment on record?

—*Milton Hull*

Stevie Ray Vaughan's performance of "Little Wing."

★★★★★

Are there any current guitarists that you admire? What do you think of the playing of fellow Detroit man Jack White?

—*Richard Hannah*

I love all guitar with soul and spirit. Jack White rocks for sure. He makes the Motor City proud.

★★★★★

With all the attention you get for your various, nonmusical exploits, do you feel that you get the credit you deserve as a guitar player?

—*Ernie John Buell*

I'm selling out concerts all over the world 50 years after I started. I am genuinely moved by the unprecedented show of appreciation each night and the totality of smiling, laughing faces and incredible positive, high-energy spirit of every Uncle Ted event. My politics are fun and bursting at the seams with logic, goodwill and decency. People celebrate my guitar dreams with gushing enthusiasm. I am a very happy American.

★★★★★

Do you still use Peavey 5150 amplifiers? Why did you switch from Fender Twin Reverbs?

—*Otell*

I've been tweaking my Peavey 6505s in an effort to perfect my new Ted Nugent Love Grenade amps. I had a sonic riot with my wall of Fenders for many years, but I cannot subject myself to that dangerous volume anymore.

★★★★★

Do you still follow a practice regimen?

—*Manny Rodriguez*

I jam relentlessly, constantly searching for the sonic Northwest Passage of Sexjuicelovesongnotes.

★★★★★

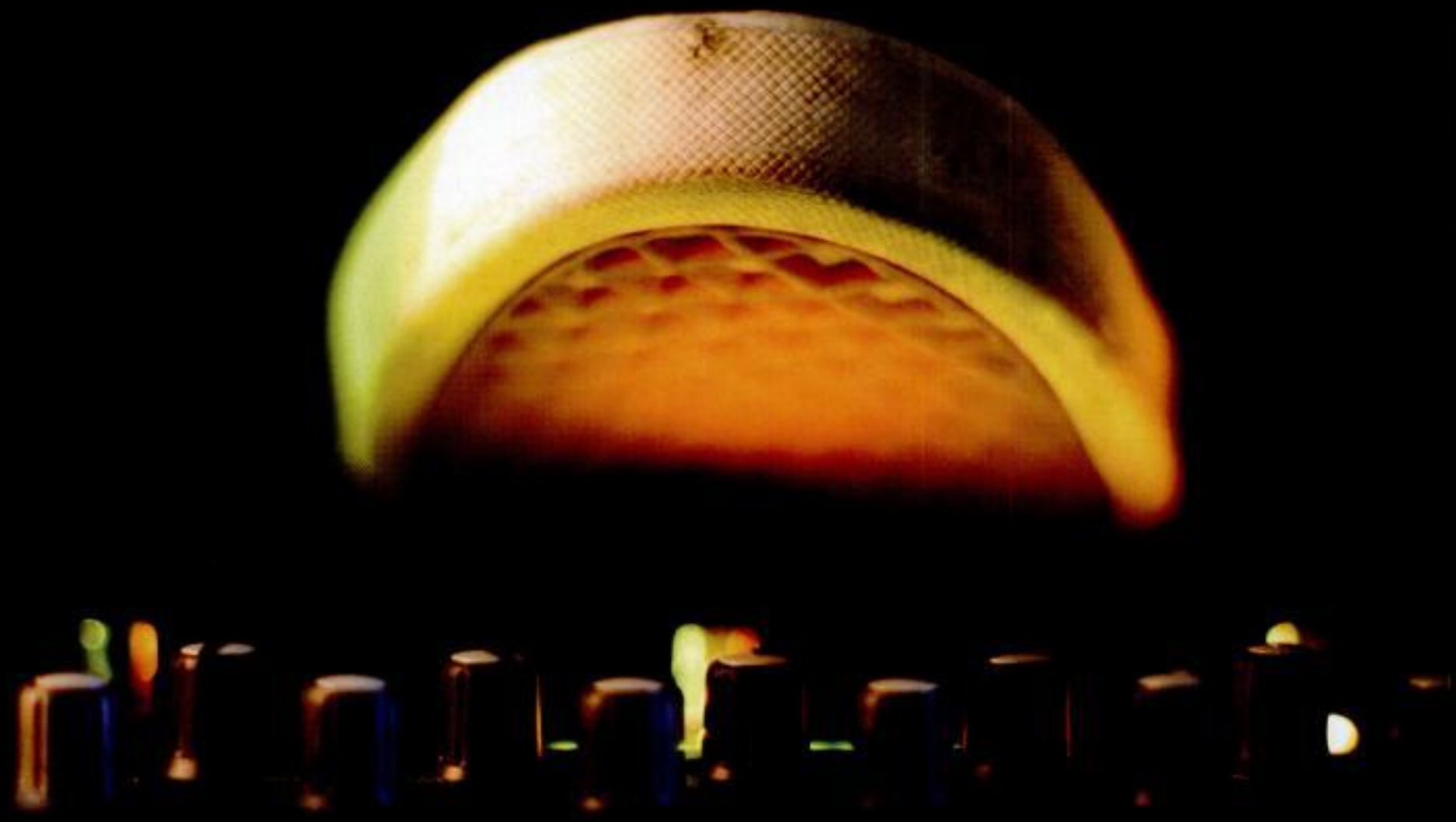
What is the perfect recipe for deer jerky?

—*John Schuman*

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DALE MAY

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ALMOST FRAMUS

A NEW MUSEUM CELEBRATES THE LITTLE-KNOWN HISTORY OF A BIG-TIME GUITARMAKER FROM THE BRITISH INVASION.

[*Reportage and photos by* **ERIC KIRKLAND**]

AT THE HEIGHT OF the Sixties British Invasion, the Framus brand ruled supreme among players of pop, blues and rock. Built at the company's factory in Germany, Framus guitars and basses found favor among some of the era's biggest players, including John Lennon, Ritchie Blackmore and Led Zeppelin's John Paul Jones.

Though practically forgotten after it went out of business in 1975, Framus has been enjoying a revival. Now part of the Warwick bass and amplifier company, Framus has been once again producing guitars, as well as amps, and gaining approval from metal artists like Killswitch Engage guitarist Adam Dutkiewicz (who uses Framus Cobra amps), Lamb of God's Willie Adler (who played Framus prior to his endorsement with ESP Guitars), Unearth's Ken Susi and Buz McGrath, and Billy Idol guitarist Steve Stevens.

But lest the company's celebrated history be forgotten, Warwick has built a museum to display some of the most distinctive instruments from the brand's past. Officially opened last July 21 in Warwick's hometown of Markneukirchen, Germany, the Framus Museum houses a large cross-section of the guitars Framus manufactured from 1946 to 1975, like the Star bass, and the Fifties-era Hi-Fi and Grand Star archtop guitars that served as the basis for a Framus signature model played by prominent jazz guitarist Billy Lorento, better known today as pickup guru Bill Lawrence.

Framus—an acronym for Franconian Musical Instruments—was founded in 1946 by Alfred Wilfer, a German from Schönbach, a town with a rich history of manufacturing fine musical instruments. After serving in WWII, Wilfer returned to his hometown intent upon starting his own musical instrument company, only to find German-speaking inhabitants were no longer allowed to live in the now Czech-controlled area. Wilfer organized a large group of the emigrating violin artisans and founded Franconian Musical Instruments in the West German town of Erlangen. Though violins were the young company's first products, Wilfer turned his attention to producing guitars as rock and roll came into vogue in the Fifties.





By the mid Sixties, Framus guitars and basses were in the hands of rock and roll's biggest players. Andy Summers, David Bowie and Jack Bruce are among the many artists known to have owned and played Framus instruments either privately, in the studio or onstage. Paul McCartney's first guitar was a Framus Zenith 17, and John Lennon purchased a Framus Hootenanny in 1965 (photos show him using the guitar in the studio, though it's not known if he used it on recordings).





Bill Wyman, the Rolling Stones' original bassist, was among the company's most famous players. He reportedly loved how the reduced dimensions of the Framus Star Bass accommodated his small hands and signed a three-year endorsement deal with the company in 1964. In jazz, the company's instruments found use in the hands of musicians that include guitarist Jim Hall and bassists Charles Mingus and Jaco Pastorious.

By 1968, Framus employed 400 people and produced some 150,000 instruments a year. In 1971, the company shipped its one-millionth guitar. Yet, Framus was feeling the pinch from Japanese guitar makers, whose inexpensive and well-made guitars were gaining favor in the worldwide market. In 1975, Framus declared bankruptcy and ceased production.

In 1995, the company was revived by Wilfner's son, Hans Peter Wilfner, as part of Warwick GmbH. Today, as a new generation of players enjoys the unique look and sound of the company's latest models, the Framus Museum not only preserves the company's history but also celebrates a little-known part of rock and roll's past. ❐

(clockwise from top) A case full of Hi-Fi and Grand Star archtops; the Framus Museum building and, below, Framus signage; Framus electric and lap steel guitars

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FRIENDLY FIRE

STEVIE RAY VAUGHAN AND PALS SHOOT TO THRILL ON A SCORCHING NEW SET THAT FEATURES UNRELEASED RECORDINGS. [By TED DROZDOWSKI]

STEVIE RAY VAUGHAN
Solos, Sessions and Encores
EPIC/LEGACY

UNRELEASED Stevie Ray Vaughan recordings are rare as dragon teeth and just as mythic and precious. They are mostly live tracks, since Vaughan left little behind in the studio vaults when he perished in a helicopter crash on August 27, 1990, only seven years after his rise from roadhouses to arenas.

Five previously unheard performances are the heart of *Solos, Sessions and Encores*, a 14-cut compilation that focuses on Vaughan's musical friendships with his mentors (Albert King and Albert Collins), heroes (B.B. King and Lonnie Mack), peers (Bonnie Raitt and Jeff Beck) and fellow Austin scenesters (Marcia Ball and Lou Ann Barton). In addition, the disc collects Vaughan's cameos on obscure albums, serves up a guitar duel with surf-guitar king Dick Dale, and includes David Bowie's "Let's Dance," the single that introduced Vaughan's coiled-cobra attack and rich venomous tone to the mainstream.

Solos, Sessions and Encores jumpstarts with Vaughan jamming with harp master Paul Butterfield, B.B. King and Albert King on Elmore James' "The Sky Is Crying," a staple of Albert's repertoire. All three guitarists play beautifully, accentuating their effortless, elastic string bending. But Vaughan is too much of a gentleman on this number. He almost always held back whenever he jammed with guitarists he revered, and he does the same later sparring with Dale on "Pipeline" and with Beck on "Goin' Down." Nonetheless, all are fierce ensemble performances.

Stevie bares his teeth on "Oreo Cookie Blues," a 1986 live duet with Lonnie Mack that is the first of this collection's unreleased jems. It's a simple 12-bar, sung by Mack and set aflame by explosive cascades of Stevie's pentatonic soloing. Mack whammys his Flying V out of tune, yet that touch of raggedness lends the performance real blood.

The elegant new entries are a pairing with Raitt, who adds keening slide guitar to a "Texas Flood" from 1985's Bumbershoot Festival in Seattle, and a *Saturday Night Live* shoot-'em-up on the Texas grind "Change It." Stevie's brother Jimmie signs on there, providing a rhythmic trampoline for the kid's screaming, high-jump solo.

SRV joins barrelhouse pianist Katie Webster to romp through "On the Run" at 1988's New Orleans Jazz and Heritage Festival, his fat tone punching through the tune's plain fabric, and backs then-girlfriend Barton for a 1978 studio version of the standard "You Can Have My Husband."

But the set's last pearl is another slice of the '88 JazzFest: Vaughan sitting in with Albert Collins on the latter's instrumental signature "Albert's Shuffle." Collins rolls out his trademark braying staccato notes, yanking his strings off the fretboard. Vaughan beats and shakes one note until it howls, then tosses it aside for a smoother take on Collins' rapid-fire riffing before launching into arching bends and creamy ascending runs. You can practically smell the cordite as they exchange fire in a rare case of Vaughan battling one of his inspirations. Collins was so badass on Telecaster that it was probably a matter of survival.

Some two years later, Vaughan's story ended on a Wisconsin hillside. But newly discovered diary pages like these will always be welcome. ❐





PRONG
Power of the Damager
13TH PLANET/MEGAFORCE

When Ministry frontman Al Jourgensen produces your first studio album in almost four years, there is little chance you'll end up going soft. That said, Prong's eighth disc is packed with the same kind of meaty hooks and textural flourishes that made their 1994 single "Snap Your Fingers, Snap Your Neck" an MTV hit. This time the hum-along melodies are nestled within a foundation of pounding thrash rhythms, tense, choppy riffs and enough artificial harmonics to stupefy Zakk Wylde, making *Power* Prong's most powerful offering in 13 unlucky years.
—Jon Wiederhorn



ROBERT PLANT /ALISON KRAUSS
Raising Sand
ROUNDER RECORDS

Bluegrass legend Alison Krauss and rocker Robert Plant may not be music's most obvious collaboration, but the result is a soulful, intimate record of classic folk, country and rock and roll tunes. Delicate harmonies, percussion and stripped-down guitars expose the songs' inner strengths and prove that power doesn't only come from thundering bass lines and screaming guitar solos. Kraus and Plant's version of the Everly Brothers' "Gone Gone Gone (Done Moved On)" is heartrending, and the pedal-steel guitar on Roly Salley's "Killing the Blues" is nothing short of haunting.
—Anna Blumenthal



ARCH ENEMY
Rise of the Tyrant
CENTURY MEDIA

This Swedish melodic death metal band has struggled to meld sonic extremism, musical complexity and memorability. In the process, Arch Enemy have written some enjoyable tunes, but this new album shows them tackling all three elements with newfound confidence, determination and skill. Songs like "Blood on Your Hands" and "Revolution Begins" are sweeping and majestic, interweaving speedy riffs with slow, triumphant chord patterns and combining nagging licks with blazing, bombastic solos. At last, Arch Enemy have discovered the art of balance.
—Jon Wiederhorn



OMAR KENT DYKES & JIMMIE VAUGHAN
On the Jimmy Reed Highway
RUFF

This disc pays tribute to late guitarist Eddie Taylor, who played the trim, perfect rhythm that drove bluesman Reed's Fifties hits, including "Big Boss Man" and "Bright Lights Big City." Vaughan and fellow Austin guitarist/producer Derek O'Brien aim for economy and a lightly dusty reverb-dappled sound that really rings when Vaughan steps into a stinging, moaning solo on "Good Lover" or when he and O'Brien tangle 'n' twine through "Caress Me Baby." With Dykes' bastard-child-of-Howlin'-Wolf voice and the sexy drawl of Austin singer Lou Ann Barton, all the bases are covered.
—Ted Drozdowski



HEAVEN & HELL
Live from Radio City Music Hall
RHINO

This collectible- and curio-stuffed package finds the Dio-led version of Black Sabbath taking their successful reunion arena tour into a theater setting, demonstrating how energetic the band can be. Ronnie delivers effortlessly and with precision, growling malevolently above the legendary riffs that Tony Iommi brought to the *Heaven and Hell* and *Mob Rules* albums in the early Eighties, along with the more ponderous *Dehumanizer* record from 1992. The two CDs demonstrate the rumbling, blustery performances of songs such as "Lady Evil" and "Neon Knights," while the DVD puts on display the surprise metal event of 2006.
—Martin Popoff

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SEETHER

GOOD MORGAN [*By* **BRIAN STILLMAN** *Photo by* **CHRIS CASELLA**]

THANKS TO A STINT in rehab, life on the road for Seether frontman Shaun Morgan is very different today than it was a year ago. Gone are the nights of hard partying and even harder drinking. Now, conscious of his health, the singer/guitarist spends a lot of time "hiding out" from the things that would tempt him.

"It sucks," he says. "I like being social."

But while Morgan says rehab "makes you feel like a piece of shit for having to go in the first place," he acknowledges that the experience gave him not only health but also a wealth of songwriting material. "I wrote more than 50 songs when I got out of rehab," he says, "and each one captured a different stage of the healing process."

There's no denying that the intensity of the songwriting process served the band well on the 15 tracks that make up Seether's newest release, *Finding Beauty in Negative Spaces* (Wind-Up). Tracks like "FMLY-HM" ("Fuck Me Like You Hate Me"), "Fallen" and "You're No Jesus Christ" rumble and grind with aggressive guitar licks and balls-out screaming, while, at the other end of the spectrum, "Rise Above This" shines like perfect radio-ready pop gem. "Walk Away from the Sun" splits the difference, exploring the band's softer, more acoustic side before building toward an arena-rock explosion.

To help craft a more emotionally diverse record, Seether—which includes bassist Dale Stewart and drummer John Humphrey—enlisted the help of producer Howard Benson (My Chemical Romance, All American Rejects). "He pushed us hard," the guitarist says. "I rewrote and recorded our first single, 'Fake It,' four times before he was satisfied."

The experience seemed to bring out the best in Morgan: though he describes himself as a "terrible soloist," during the *Beauty* sessions he began knocking out solos and lead work spontaneously. "I'm amazed at how much better I got on the guitar." What's more, Morgan says it was the best fun he's had in the studio, sober or not. "Listening to this record brings back a lot of memories, both good and bad," he says. "I wouldn't change a thing." ❐



AXOLOGY

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- **AMPS** Diesel, Bogner, Sound City, Vox AC120, Mesa/Boogie Triple Rectifier
- **EFFECTS** Boss NS-2 Noise Suppressor, Boss CE-5 Stereo Chorus, Dunlop Zakk Wylde Wah
- **STRINGS** Dean Markley

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SUM 41

TWIST OF LENNON

[*By* **JONAH BAYER** *Photo by* **CHRIS CASELLA**]

IF THE TITLE OF Sum 41's latest album, *Underclass Hero*, makes you think of a certain John Lennon song, it's not a coincidence. Frontman and guitarist Deryck Whibley claims Lennon as his favorite songwriter, and the reference to the former Beatles' 1970 track "Working Class Hero" is completely intentional—as are Sum 41's decisions to continue in the socially conscious vein of their 2004 album, *Chuck*, and cut back on the shredding that has characterized their previous releases.

"When we first started incorporating those kinds of metal elements into our music, it was because no other band in our genre was doing it," Whibley says. "But now everyone is doing it, so it's time to try something else."

You could certainly call *Underclass Hero* "something else," at least where Sum 41 are concerned. Although it's not a concept album, a theme of confusion and frustration with modern society runs through its songs, giving them a cohesion that belies their stylistic diversity. And what diversity: the songs reflect a range of musical genres, from the punk anthem "March of the Dogs" to the melodic hardcore rager "King of Contradiction" to the orchestra-tinged acoustic ballad "So Long Goodbye."

But the album is also significant for what it doesn't feature: the ax work of Dave Baksh, Sum 41's longtime lead guitarist. Baksh quit while the album was being written to devote more time to his classic metal group, Brown Brigade, leaving Whibley to handle guitar duties on his own.

Although *Underclass Hero* charts out a new direction for Sum 41, they've never actually been allied with a specific musical genre. After breaking through with the rap-rock crossover hit "Fat Lip" in 2001, the group began defying expectations by combining punk, metal and hardcore into a sound that even the fans have been unable to define consensually.

Not that it matters to Sum 41. "We used to fight against labels, but at some point you have to accept that you are what the public perceives you to be," Whibley explains. "We don't really care about that stuff anymore. We're just a rock band that plays music." ❐

AXOLOGY

- **GUITAR** Gibson 1959 Les Paul Reissue, Squier Deryck Whibley Telecaster
- **AMPS** Marshall 1959 "Plexi" (modded) and JMP heads through a Marshall 4x12 cabinet
- **STRINGS** Dean Markley



INTRODUCING



DEEPFIELD

ALBUM *Archetypes and Repetition* (In De Goot Recordings)

THE SOUND Progressive hard rock

HISTORY The hard-driving, proggy songs featured on South Carolina's Deepfield's debut pay tribute to a range of influences, including Silverchair and Porcupine Tree. Singer/guitarist/deep thinker Baxter Teal III leads the band, which takes its name from a Hubble telescope photo of what is reported to be the darkest part of the universe.

TALKBOX "The image is basically a still frame of the beginning of time," Teal says, explaining the photo. "Is there really anything more relevant than that?"



BLACK MOUNTAIN

ALBUM *In the Future* (Jagjaguwar)

THE SOUND Psych-rock with folk flourishes

HISTORY On their second CD, Black Mountain take listeners on a groove-heavy riff journey. Opener "Stormy High" showcases guitarist/vocalist Stephen McBean riding a greasy rhythm, and the 17-minute "Bright Lights" unfolds like a Pink Floyd mind trip, while cuts like "Stay Free" expose Black Mountain's softer, folkier side.

TALKBOX "We really wanted to get as many alien guitar sounds for this record as possible," McBean says. "I play a 1977 Gibson RD Standard. But I also played acoustics too...through big ol' Marshalls."

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EMPIRE STATE OF MIND

Tom DeLonge embraces the realm of infinite possibilities and becomes master of his domain on Angels and Airwaves' ambitious new album, I-EMPIRE.

by Alan di Perna * Photos by Danielle St. Laurent

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"I'm a pretty creative fellah," says Angels and Airwaves leader Tom DeLonge. "I hope people keep underestimating me so I can continue to do some good shit."

It's a strange kind of boast, both confident and self-deprecating at the same time. Certainly, no one would underestimate DeLonge's ability to write hit songs, at least not anyone who was around to witness the rise of DeLonge's former band, Blink-182, to late-Nineties pop-punk supremacy and multi-Platinum status. But the Blink legacy carries with it an image of perpetual goofball adolescence. And DeLonge has been trying to shake that off ever since the 2005 launch of Airwaves and Angels' debut album, *We Don't Need to Whisper*.

Tom DeLonge 2.0 is a visionary, a wide-eyed idealist with a view of infinite human potential that embraces politics, spirituality, science and technology. The Airwaves and Angels sound is every bit as ambitious and epic, and that sound reaches its most expansive expression yet on the new A&A album, *I-Empire* (Geffen). It's a dazzling digital edifice built of ringing, whooshing and whirling guitars manned by DeLonge and coguitarist David Kennedy, who soar above a massive, rock-solid foundation laid down by drummer Atom Willard and new bassist Matt Wachter.

"I definitely always have the whole sonic spectrum filled up," DeLonge says. "We'll record the rhythm guitars and I'll say, 'Something needs to happen on the high end.' So we might put on a chiming guitar or a bell-like synth sound. We always try to make sure that every little pocket of the sonic spectrum is filled up with something. A lot of times it's guitar, because I'm a guitar player."

What hasn't changed since the days of Blink is DeLonge's winning way with pop choruses and hooks. *I-Empire*'s gloriously melodic, anthemic refrains are peppered with those plaintive catches that melt the hearts of punk rock girls while they appeal to the boys' sensitive side. DeLonge's panoramic aural and philosophical outlook is deftly encapsulated in *I-Empire*'s first single, the relentlessly upbeat "Everything's Magic." That song, and indeed all of *I-Empire*, was recorded in DeLonge's hometown of San Diego, California.

"This time we moved into a rehearsal studio and made it into a recording studio," he says. "It had 18-foot-high walls that we covered with images of starscapes and black holes. So this time it was like we actually were in space. We had an extremely galactic vibe."

So please join *Guitar World* now for a far-out journey to the center of Tom DeLonge's mind.

GUITAR WORLD You've said that you see this new album as a continuation of the first one.

TOM DeLONGE Definitely. When I created the band, we had all these high ideals and motivations for what we were doing. We felt that if we did something with a deep philosophical context to it, it would mean more to us and the listener. So it's all about the idea that if you can see yourself infinitely, you can affect change in the world. The first album tried to communicate that. And this second album is about enacting that change and personifying that idea within your own life. That's what the title *I-Empire* means. The cover artwork is a guy on a bike juxtaposed with this endless highway. He's moving on this machine and he's claiming the territory, the world, for his own. It's his own personal empire that exists inside him and inside all of us.

GW What were your influences for the concepts behind these albums?

DeLONGE I'm a political buff. I read a lot of books on policy. I also read a lot of New Age books and spiritualism: the workings of the universe, which it seems a lot of people are interested in these days. And I'm enamored of science fiction movies, like the old Stanley Kubrick film [2001: A Space Odyssey]. A movie just came out called *Sunshine*. It was directed by the same guy [*Danny Boyle*] who did *Trainspotting*, and it feels like what *2001* must have felt like when it first came out in 1968. Amazing movie. Basically, [Sunshine] says that space is truly infinite, so there's infinite possibility. That's what's so cool about science fiction: you can create anything you want that's happening out in the far reaches of space and it probably *is* happening somewhere, because space is infinite. Everything could be happening; everything *is* happening. That's the beauty of understanding the physics of the universe. "Infinite" means

Tom DeLonge photographed in New York City, October 3, 2007



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there is no beginning and no end, and we know space is like that. So that means everything that is possible is happening right now. I really like those ideas. They keep me moving when things get tough.

GW Lyrically, the song "Secret Crowds" seems to be the centerpiece of the album—the song that lays out the big thematic issues.

DELONGE Absolutely. Thank you for saying that. Everyone should notice that early on. [*quoting lyric:*] "If I had my own world I would build you an empire." That sums up the whole thing. The song is epic and aloft with romanticism at the same time. Because if you were to have your own world, you'd build much of it for someone you care about. So that song is a force to be reckoned with sonically: gigantic guitars, marching band snare drums and some beautiful melodies.

GW That is such a powerful idea: what we think of as reality is just a projection of our internal state of awareness, of consciousness, of mind.

DELONGE That's totally it. And I think it's the most uncool thing to sing about! But that's what's so punk about it. That's what makes it so fucking cool. Because what punk band is going to come out singing about spirituality? Not many. You won't make many friends. It's like, "Whoa, dude, you got some balls."

GW So if the two albums are linked, were any songs on the new album written back at the time of the first album?

DELONGE "Star of Bethlehem" and "True Love," which are attached in this big, eight-minute, European kind of synthesized composition, were written last year, right after we finished the first record. But none of the other songs were. We might have had a chorus here or a riff there, but basically the entire album was written in the past six months.

GW Some of the songs sound like they're based around percussion loops. Was that sometimes a starting point for you?

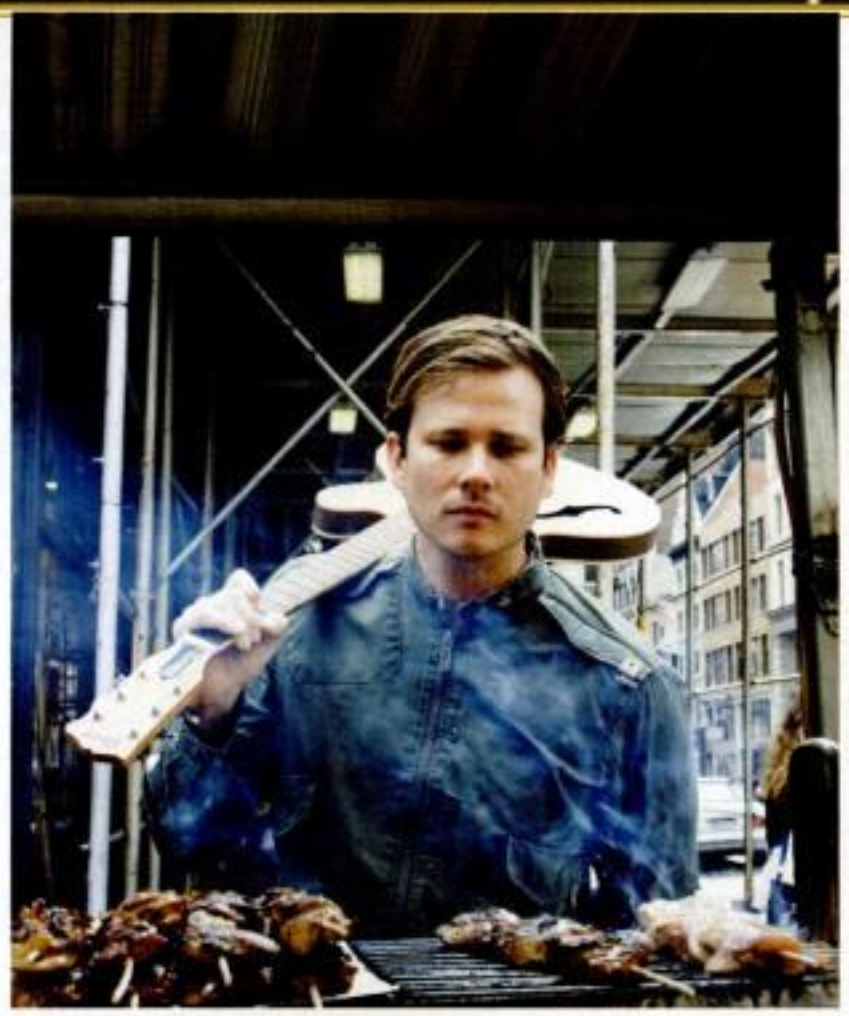
DELONGE Absolutely, yeah. That's how we do things. We might put some rocks in a shoebox, shake them around and make a loop out of that. Or we'll drop some chains on the floor or beat on the side of steel cans and create a rhythm out of that. Or we might do the same thing with a guitar or synthesizer. We just start with a noise, any kind of noise. But it never starts with jamming over a guitar riff. I ended that on the last record we did. This album was all about creating a loop or vibe that sent us off in one particular direction.

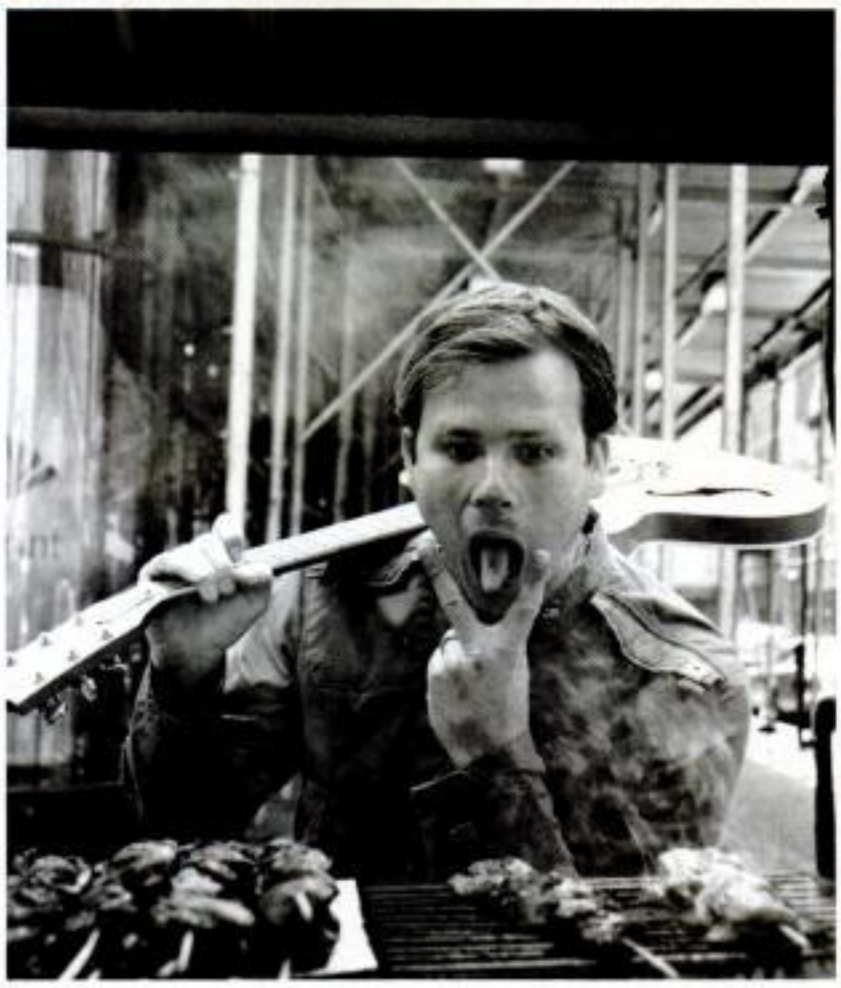
GW Were you working in Logic? Pro Tools?

DELONGE We have Pro Tools HD in the studio and we use Logic for live stuff. Pro Tools HD is the most fantastic tool in the world. I can't believe all the bullshit I was handed so long ago that analog's better. The digital world is such a beautiful world of possibility. There are so many options to experience or communicate your creative thought. You can dig into any tiny point of time and just work and work on it to make it unique.

GW Are you still doing a lot of guitar work yourself in the studio?

DELONGE That was largely so on the first record because it was put together with the band members coming in halfway through the process. But this record was super, super collaborative. I wrote the songs in the sense of writing the melodies and chord progressions: the major ingredients. But I definitely didn't write the bass lines or drum parts or make all the arrangements myself. I am the producer in the sense that I'm the captain of the ship, but I can't run the whole ship by myself.





GW What were your main guitars and amps for this project?

DELONGE You know, I have all these guitars and amps that I've bought. But it always comes down to the one guitar I have from Gibson, my signature model ES-333. And I use a Vox AC30 and Fender Twin in stereo; I've tried other things but I always end up with those two. There's no better sound, I guess—although I do have a 1x12 Orange combo amp. I don't know the model but it's fucking awesome. It's like their version of the AC30. I've used that a few times, too.

GW Some of the guitar tracks sound like they were processed through a synth filter envelope device. I hear something like that on the intro to "Rite of Spring," for example.

DELONGE We probably used the Electro-Harmonix Micro Synth guitar pedal on that part. We used a lot of pedals, including a lot of MXR phasers and flangers. The delay of choice on everything is the Boss DD-6 Digital Delay, and we usually compress everything through a Line 6 Constrictor. So we absolutely use pedals everywhere. We shape the pockets with those. You get a good guitar tone, but then you throw a pedal on there to fit it into the frequencies of the song—to make it speak in the track. We sculpt sounds like crazy.

GW The flanging is nice on "Love Like Rockets."

DELONGE I tried everything in the world to find a good flanger. I was convinced there was no good flanger. If I turn on a flanger, I wanna fucking hear it. I don't want to hear it just kind of changing around in the background; I want to hear it really sweeping through the sound, like on an old Cure record. And finally I found the pedal that does it: the MXR EVH Eddie Van Halen flanger, which is fucking awesome. We got that halfway through the recording. So now I've got my flange in my toolbox.

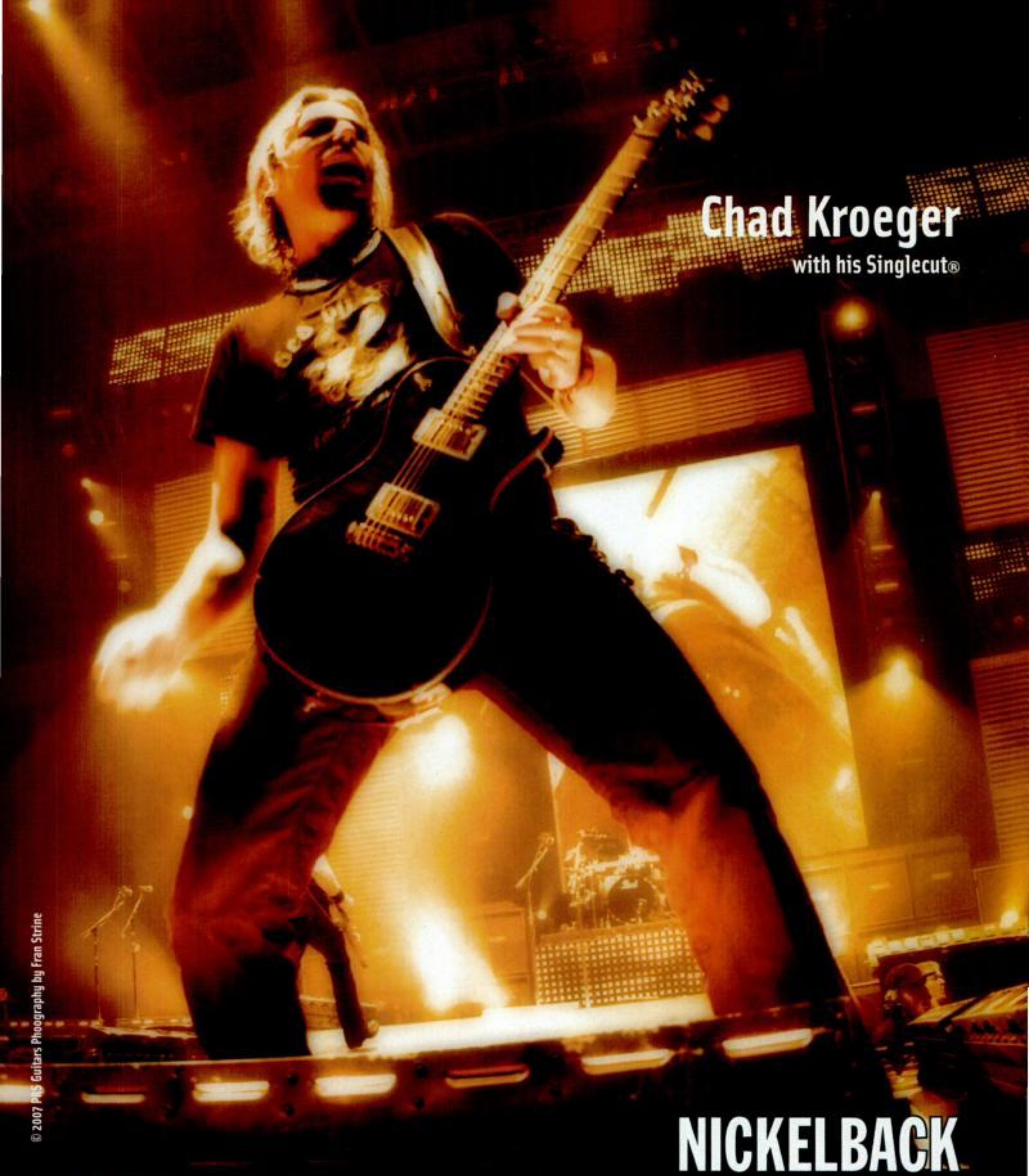
GW There's something very "science fiction" about flanging.

DELONGE Yeah, which is especially good for Angels and Airwaves. Everything we do is science fiction. On "Love Like Rockets," the song you just mentioned, there are astronauts talking and [*former U.S. president*] Eisenhower making a speech about peace on earth. That whole song compares the first launch of the Apollo to the first kiss of a girl. It's got this really epic, sweeping flange going around. It should feel like you're going on the Disneyland Space Mountain ride.

GW I was wondering what those spoken-word samples were in the beginning.

DELONGE It was Eisenhower making the first speech transmitted from space, bouncing off the first [*communications*] satellite. He said, "Through the marvels of scientific advance, my voice is coming to you

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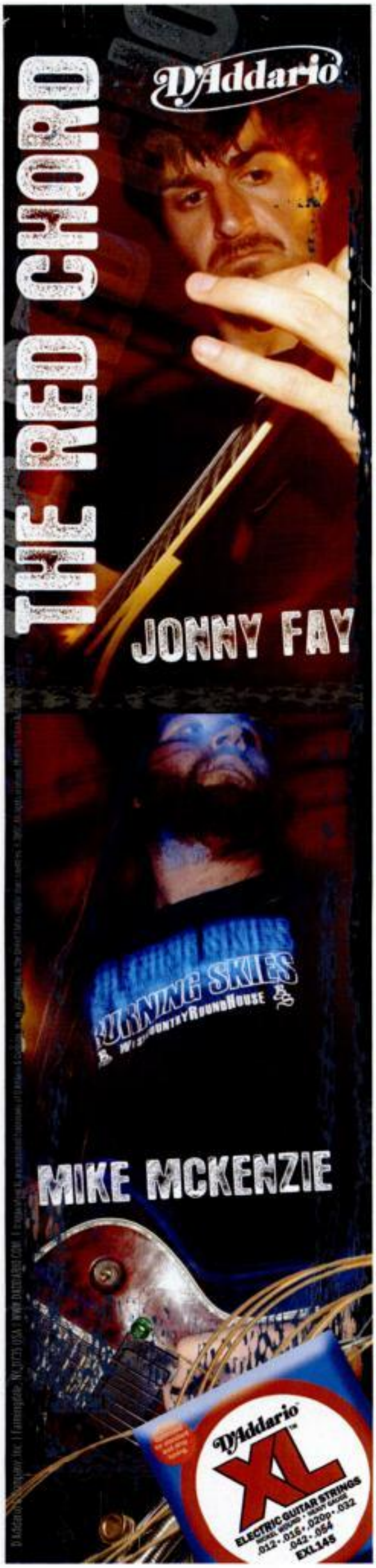
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via a satellite circling in outer space. I'm bringing you America's wish for peace on earth."

GW Good old Ike.

DELONGE I know. Good old Ike. Whatever happened to those days?

GW What kind of guitar stuff was David playing on the record?

DELONGE The same gear as me. We use the same set of tools. I think the days of having so much gear and being a fucking gearhead is grandpa's way. We don't want to run too many things through the signal path. We want a clean signal that's reliable and consistent. Even live, it's one TC Electronic unit that compresses, delays and flanges. We also run Palmer Speaker Simulators that enable us to use the P.A. speakers as our guitar speaker cabinets. You see guitar cabinets onstage, but we're plugging from the [*guitar*] power amps straight into the P.A. And as soon as you do that, you instantly get 6dB louder and you can hear all the flanging and stereo delay echoing left and right in the P.A. So we're very much into using as few tools as we can but having the right ones.

GW It seems like you got more heavily into keyboards on *I-Empire*, too.

DELONGE Definitely. I'm a huge fan of the Roland Fantom [*workstation keyboard*], and we also have a new Yamaha synth that's pretty awesome. As soon as you add a synth pad to something, it feels like the song is lifting off the ground.

GW Does Roger Manning [*keyboardist with Moog Cookbook, Jellyfish and Imperial Drag*] play on *I-Empire*, as he has on your prior discs?

DELONGE Yeah, he played on just about every song. I do my keyboard thing with two fingers, then he comes in and plays with all 10 fingers and it sounds better.

GW So Matt Wachter has come on as Angels and Airwaves' new bass player and Ryan Sinn is out?

DELONGE That's right. Ryan was an amazing dude and bass player but he was more of a goth-punk kid. We're more pop-punk/modern rock kids. And Matt grew up with the same punk rock bands we did, in the exact same area of town, so it made all the sense in the world. Plus, he came from 30 Seconds to Mars, a great band that understands cinema. That's where we're at, too. Matt came in about a third of the way through making the album, and it put my band into overdrive. For one, the guy is a classically trained pianist. His bass parts are flawless because his timing is so impeccable. Plus, he's a graphic artist and edits all of our short films. So he's way beyond anything I could have hoped for.

GW Had you begun tracking with Ryan?

DELONGE No. At the point Ryan was in, we

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were still getting the foundations for the songs. So he didn't do any tracking.

GW Speaking of growing up with punk rock, is "Rite of Spring" an autobiographical song?

DELONGE Completely. The inspiration came from watching a U2 video called "Sometimes You Can't Make It On Your Own." Bono wrote this song about his father passing away. In the video he's walking around his old town in Ireland and he goes to the house where he grew up. He's laying on a bed in the bedroom where he grew up. He went there, knocked on the people's door and said, "Hello, I grew up here. I'm Bono. I'm doing a music video." How more honest can you be? To tell the truth, my song isn't as good as his. But sonically I laid a foundation that I thought would sound like old New Order or Joy Division and wrote a really honest take on growing up, trying to make it with a guitar and a skateboard and getting kicked out of high school. What I do know is that 90 percent of the suburbanites who hear this will relate to it, because it's a very normal story these days.

GW You really do seem to be channeling Bono a lot on this album.

DELONGE Yeah, I got a little bit of that "yo-oh-oh" vocal move going.

GW I counted it on at least three songs: "True Love," "Lifeline" and "Rite of Spring." And you've got the "Sunday Bloody Sunday" military snare drum paradiddles in "True Love," not to mention all the chiming, Edge-influenced guitar work.

DELONGE I know. I'm guilty! What do you want me to say, man? It would be less honest for me not to acknowledge my influences, to try and hide them. But you know who my favorite frontman in the world is? David Gahan from Depeche Mode. But my favorite singer/songwriter kind of guy is definitely Bono. My coolest one is maybe Sting. I like them all for different reasons. But U2 to me are the Beatles for this generation: they have as many hits as the Beatles did, and they were just as super adventurous, but with modern technology. I'm really inspired by them as far as having a modern band approach to songwriting and stylistic diversity. The Cure were pretty essential, too, but they were more one specific kind of sound, as were Depeche Mode and the Police. But U2 have songs that are like the Cure, the Police, Frank Sinatra and Johnny Cash. And that's how I approach it. Our next record will have stuff like the Beatles on it. I'm pushing Angels and Airwaves to be as ambitious as they can.

GW Were you pleased with the reception the first Angels and Airwaves album received?

DELONGE Oh yeah. I had more critical acclaim on that than anything I'd ever done. People in the rock world grow up with different influences. There are classic rock people, metalheads and punkers. But I'm a modern rock kid. I grew up with punk rock, new wave and mod kind of music. My point is that Angels and Airwaves very much sums up a modern rock view of music over the past 34 years. You'll hear punk rock bands like the Descendents, NOFX and Bad Religion in there, but also Peter Gabriel, the Cure, the Who, New Order... It's all in there. If you grew up listening to your modern rock station in town, you'll probably love Angels and Airwaves. We're bringing all those sounds into one modern package for the new kid.

GW In the past you've been politically engaged, another thing you share with Bono. You've worked for John Kerry and done things to promote alternative energy. Are you doing anything like that currently?

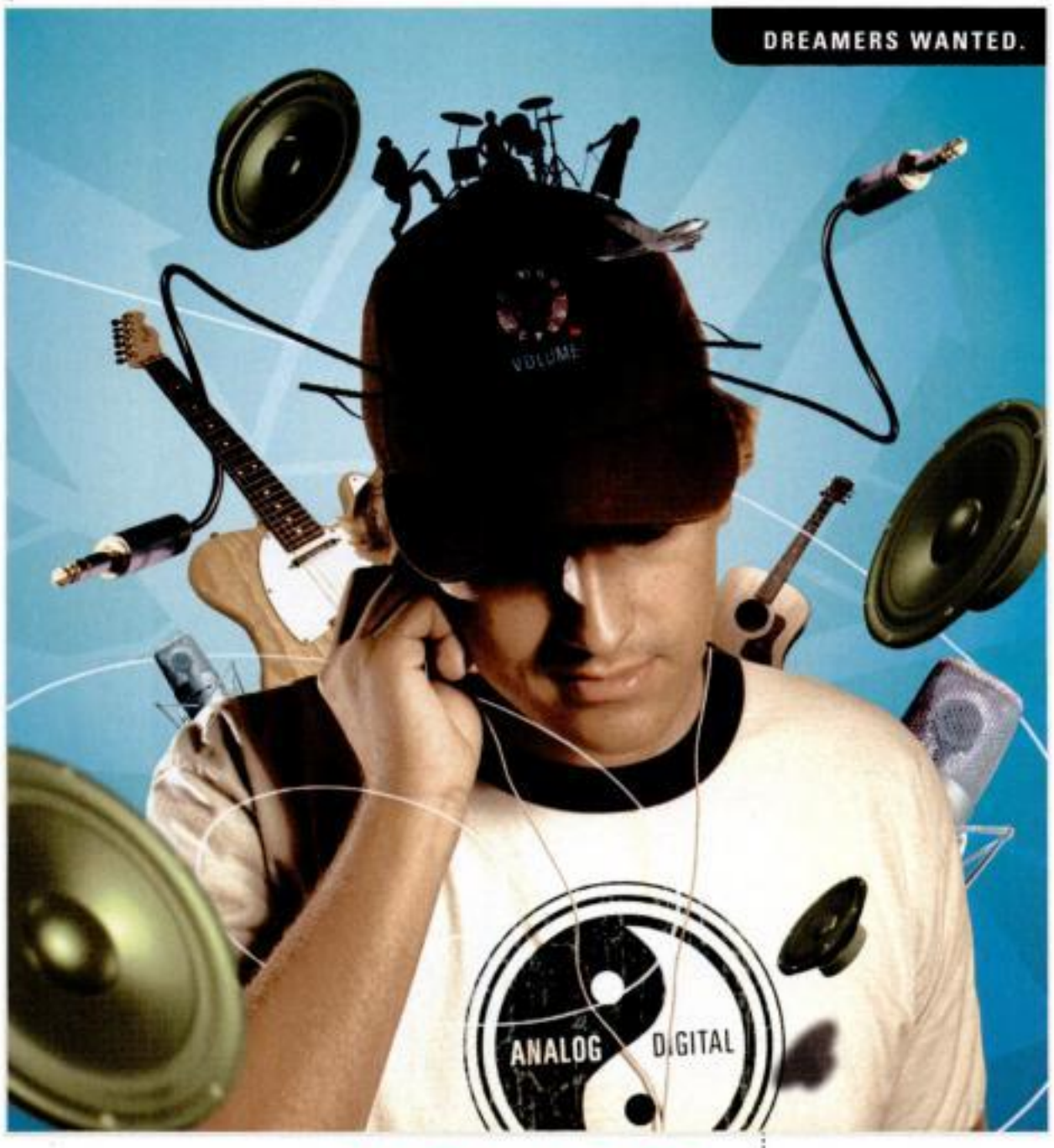
DELONGE Yes. I'm in the middle of launching a giant rock tour next year that will involve Angels and Airwaves with the top 25 technology companies in the world. It will basically show all of the modern world under one roof, and it will demonstrate that the future is now, and that it can be whatever you want to make it. That whole tour is going to be launched symbiotically with technology that should help out the music industry in an amazing way, giving bands the ability to create their own economy without the use of record labels, television and all those kind of things that can't help us as much as they used to.

GW Can you go into more detail?

DELONGE Not now. I have no fucking clue if I can pull off this off, but I'm working on it.

GW In terms of public perception, do you think you've been able to put Blink-182 behind you?

DELONGE I think so. I know a lot of kids are still pissed that the group is finished. But I think that, for the most part, critics and the like are pretty excited. I'm confident that this band is good. I know what I put into both bands, and I'm really excited about proving my point. There's so much art and passion in this. And I know it's the best songwriting I've ever done.



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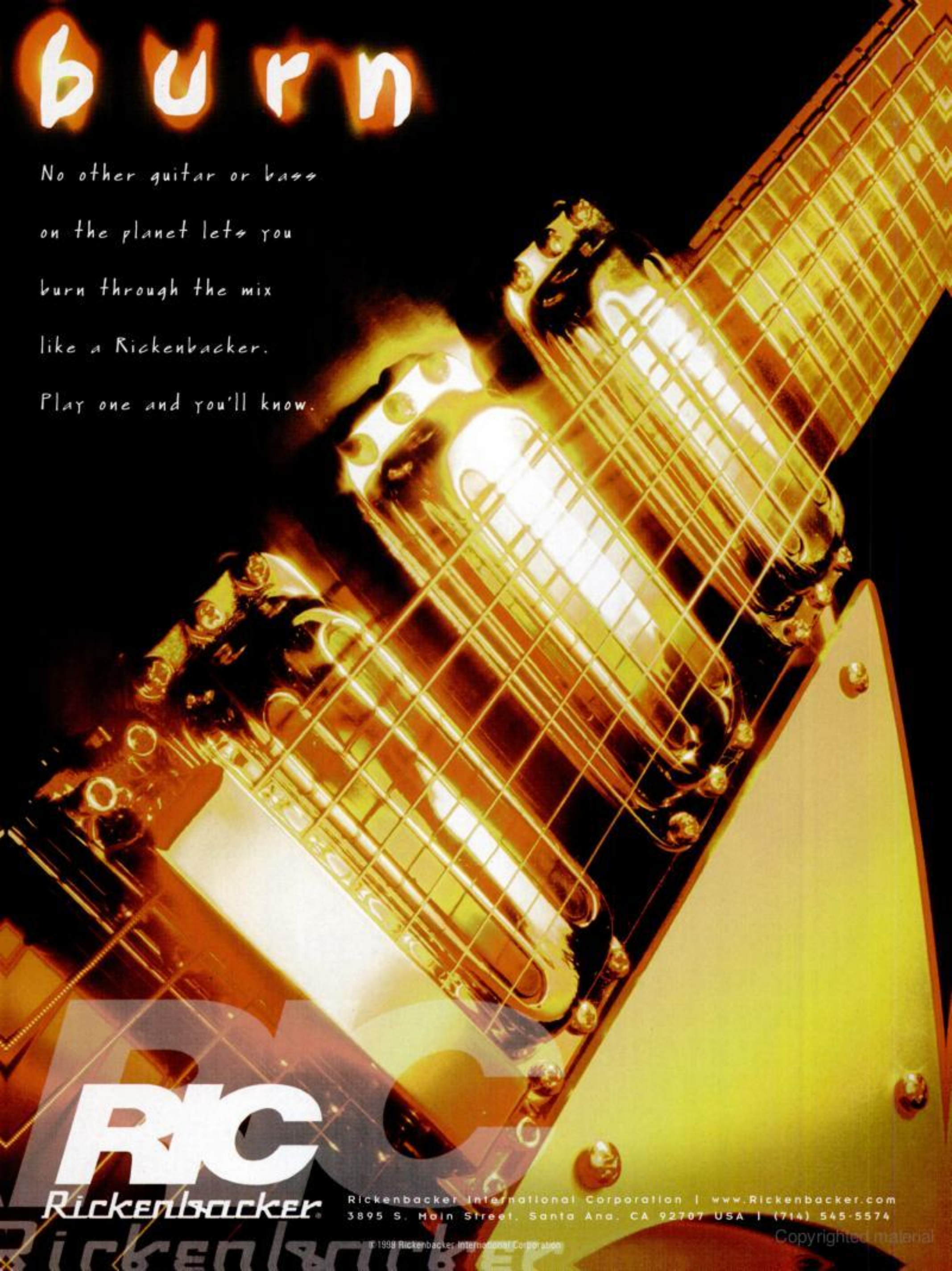
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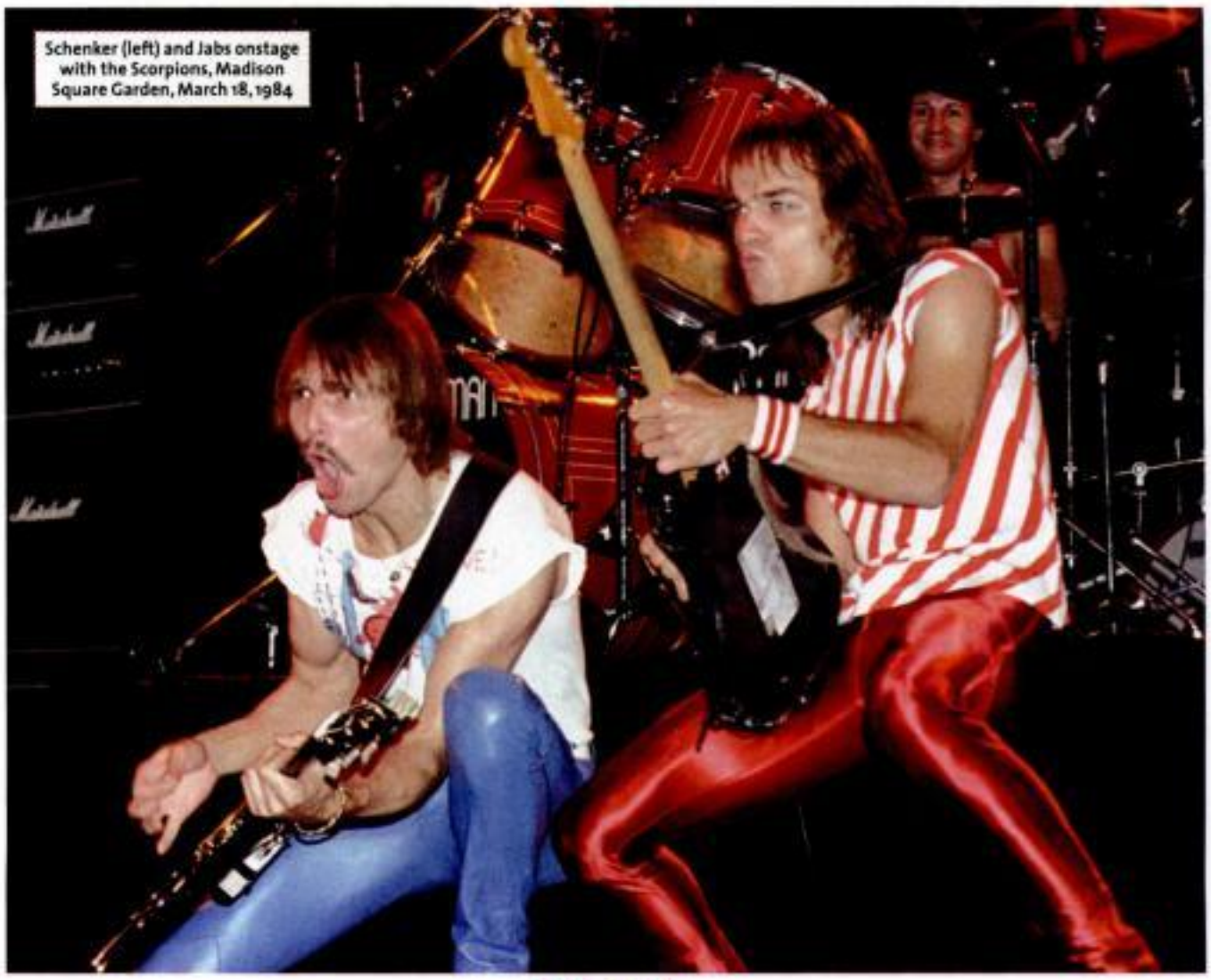


THIRTY-FIVE YEARS AFTER THEIR DEBUT, THE SCORPIONS STILL PACK A LETHAL DOSE OF HEAVY METAL VENOM. GUITARISTS RUDOLF SCHENKER AND MATTHIAS JABS DISCUSS THE HISTORY AND HITS OF GERMANY'S MOST DANGEROUS METALHEADS.

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"The years between 1980 and 1990 were amazing for us," Scorpions guitarist Rudolf Schenker says. Indeed they were. Throughout that decade, the German quintet released a series of Platinum-selling, now-classic hard rock albums, including 1982's *Blackout* and 1984's *Love at First Sting*. It was an era in which the Scorpions crisscrossed the globe on headlining, sold-out arena tours and, thanks to MTV, became unlikely stars in the U.S. It was also during this time that the band recorded universally renowned rockers and ballads such as "Rock You Like a Hurricane," "Wind of Change" and "No One Like You."



Schenker (left) and Jabs onstage with the Scorpions, Madison Square Garden, March 18, 1984

But while the Scorpions undoubtedly experienced their greatest success in those years, the band's history is considerably deeper and more diverse. Schenker formed the group in the late Sixties in the north Germany town of Hannover, where, after enduring a revolving cast of musicians, he solidified the lineup around his teenaged younger brother, Michael, on lead guitar, and local singer Klaus Meine (who at the time, Schenker says, "could barely speak any English"). Though the Scorpions' 1972 debut, *Lonesome Crow*, failed to bring the band much notice, the influence of that record and the group's subsequent Seventies releases reached far and wide, thanks in large part to the extraordinary guitarists that passed through the bands' ranks during those years.

First up was Michael Schenker, who stuck around only long enough to contribute to *Lonesome Crow* before leaving to join British hard rockers UFO. While Michael has since been enshrined as one of hard rock's most revered guitarists, first with UFO and then with his own band, MSG, the man recruited by the Scorpions to fill his rather large shoes, Ulrich (Uli Jon) Roth, was every bit his equal if not, from a technical standpoint, his superior. An incredibly virtuoso but also highly eccentric player, Roth produced the dazzling and acrobatic guitar work that fueled much of the band's Seventies output. Songs like "Catch Your Train," from 1976's *Virgin Killer*, and "Sails of Charon," from 1978's *Taken by Force*, rank among the Scorpions' finest tunes and are indicative of the musical style—high-energy riffs, ferocious lead guitar playing and slightly skewed songwriting—that characterized Roth's years with the band.

But it is with current lead guitarist Matthias Jabs, who replaced Roth in 1978, that the Scorpions truly came into their own. Rudolf and Matthias' streamlined, meat-and-potatoes guitar work is at the core of many of the band's biggest hits, from "Rock You Like a Hurricane" to "Still Loving You" to "Big City Nights," and Jabs' incredibly melodic harmony guitar lines have become a defining characteristic of the band's sound. With Jabs, the Scorpions established themselves as one of the biggest hard rock bands in the world and have sold more than 20 million albums internationally to date.

And they're still going strong. Earlier this year the Scorpions released their 16th studio effort, *Humanity—Hour 1* (New Door Records/UMe), and they recently completed a hugely successful U.S. headlining tour in support of the disc. During the band's tour stop in New York, *Guitar World* had the rare opportunity to sit down with Rudolf Schenker and Matthias Jabs.

"FOR US IN GERMANY, TO BE DESCRIBED AS 'KRAUTROCK' WAS AWFUL."
—MATTHIAS JABS



The Scorpions, with Uli Jon Roth (second from right)

In this career-spanning, globe-circling interview, the guitarists recount their humble beginnings in Germany, their days conquering America, and how it is that the Scorpions came to be responsible for a spike in France's birthrate.

* * * * *

GUITAR WORLD It's been 35 years since the release of *Lonesome Crow*. Listening to the record today, it hardly sounds like the work of the band we've come to know as the Scorpions. The music is very psychedelic and jammy.

RUDOLF SCHENKER We were just trying to find our own way. We liked Black Sabbath, Led Zeppelin, Jeff Beck...all that hard rock stuff. No question about it. But we didn't want to sound like any of them. Also, Germany back then was very much into experimental music—what the international press labeled "Krautrock." All the bands were very progressive, and many used German lyrics. We didn't want to do that either. At the same time, we didn't want to be too commercial. So we made up our

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Artist Spotlight:

Michael "Whip" Wilton
Queensrÿche

Born: *February 23*
Started playing at: *8 yrs old*
Early instruments: *Bass and nylon acoustic guitar*
Early influences: *The Beatles, The Rolling Stones, Jimi Hendrix, Mountain & The Allman Brothers*
First effects device: *My father's stereo receiver*
Education: *Cornish College of the Arts in Seattle*
Early band: *The Mob*
Wireless Configuration: *X2's XDR 95 Rack System for arenas and the XDS95 for clubs*

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Jabs onstage at Hammersmith Apollo, London, July 30, 2007

own sound. On that first album we had stuff like "Action," which was kind of jazzy, and "I'm Going Mad," which was a little more rock.

GW The next year, your brother, Michael, left the band to play guitar for UFO. The Scorpions split up for a brief period, but then you and Klaus reformed the group with guitarist Uli Jon Roth.

SCHENKER With Uli, we had a guitarist who was outstanding, but he also changed the chemistry of the band. We had been used to composing together in the rehearsal studio, with everyone adding pieces to a song. For [*1974's*] *Fly to the Rainbow*, our first album with Uli, I wanted to continue this way



Jabs in 1982

of doing things, with everybody throwing ideas in a pot. But Uli said, "No. When I compose something I want to do it all." As a result, Klaus and I began writing separately from the others, and slowly but surely we became a songwriting team. Then when [*longtime Scorpions producer*] Dieter Dierks entered the picture for [*1975's*] *In Trance*, everything came together. The combination of myself, Klaus and Dieter was the foundation for what would become the Scorpions sound, which was very extreme, not only in the singing and playing but with the emotions as well.

GW The band appeared to be hitting its stride at that point, with albums like *Virgin Killer* and *Taken by Force*. Then, in 1978, Uli abruptly quit.

SCHENKER One Sunday morning he just showed up at my house and said, "I want to leave the band. I'm starting a solo career and moving to London with Monika." [*Monika Dannemann, Roth's girlfriend at the time, had been Jimi Hendrix's girlfriend in his final days.*] Just like that. But I said to him, "Okay." He was very shocked! But I knew this was going to happen. He was so good as a guitarist and had his own way as a songwriter. When you listen back to those albums he's on, from *Fly to the Rainbow* through *Taken by Force*, you can hear the two different styles. One was Uli's sound, which was very much influenced by Jimi Hendrix, and the other one was the Scorpions sound, which was basically the songwriting of Klaus and myself, along with the input of Dieter Dierks. So I convinced Uli to stay long enough to go with us to Japan to do the live album [*1978's* Tokyo Tapes], and then he left.

GW Matthias, how did you come to join the Scorpions after Uli's departure?

MATTHIAS JABS We're all from the same area, around Hannover, in Germany. I'm a few years younger than the other guys, but I was playing in local bands from the time I was 14, making a name for myself doing Hendrix, Cream and Ten Years After covers—that kind of stuff. At some point in the mid Seventies it happened that one of my bands had a rehearsal room next to the Scorpions, and that's how Rudolf became aware of me. A few years later, when Uli left, the band was auditioning guitarists in London but couldn't find the right guy. They came back to Hannover and Rudolf asked me come and jam with them but didn't tell me what it was for; I didn't even know that Uli was gone. But we played a few songs and they invited me to join.

GW Had you been a fan of the Scorpions?

JABS Well, I've never been too much of a fan of anybody. I liked them though. To me they were the best act in Germany. They were very differ-

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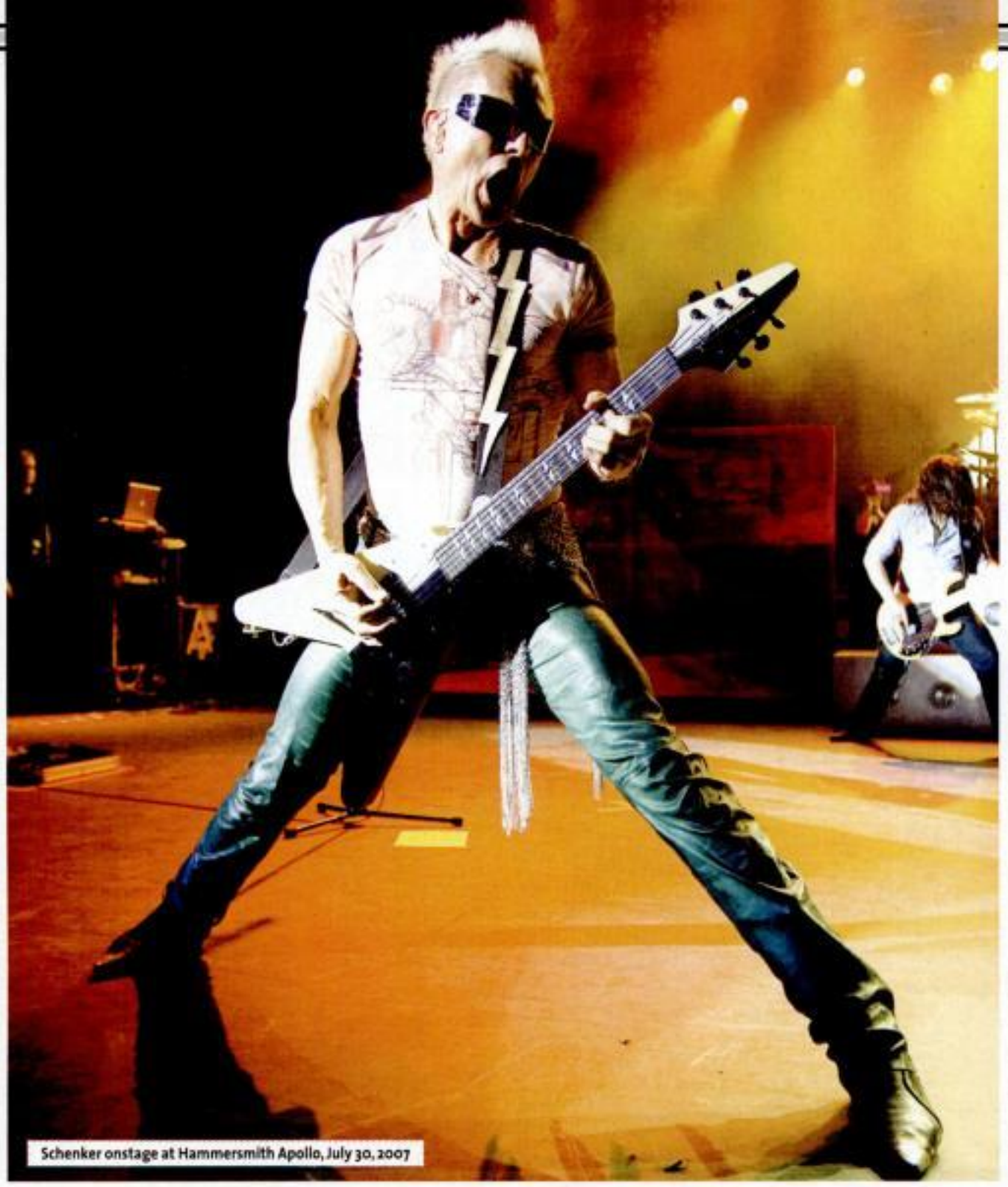
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Schenker onstage at Hammersmith Apollo, July 30, 2007

ent from all the so-called "Krautrock" bands. For us in Germany, to be described as "Krautrock" was awful. The Scorpions were the only band around that I considered to play real rock music.

GW At that point Matthias became the band's third lead guitarist. Rudolf, were you always comfortable in the role of rhythm player?

SCHENKER Yes. I've done some solos over the years, like on "Still Loving You" and "Wind of Change," but it was always more important to me to spend my time developing my skills as a composer. In my opinion there are only a few great guitar players who are also great writers, because you have to make a decision: Do you want to be a fast, outstanding player, or do you want to write the best song possible? And when Uli was in the band I could only be the rhythm guitarist anyway, because he was just so good. It was impossible to play on the same level as him. You just couldn't do it. So I focused my attention on writing and playing rhythm.

GW Matthias' first album with the Scorpions, 1979's *Lovedrive*, was at that point your most straightforward hard rock record. What prompted the band to head in a more commercial direction?

SCHENKER It was partly the result of having Matthias, who was a more "rock" guitarist than Uli, but it was also because Klaus and I were now forced to be the main composers, and that is the sound that we liked. With Uli gone, we took it as an opportunity to work very hard to get the right batch of songs together. And we're still playing some of them, like "Holiday" and "Coast to Coast," onstage today, almost 30 years later.



Schenker in 1982

"WHEN ULI WAS IN THE BAND I COULD ONLY BE THE RHYTHM GUITARIST, BECAUSE HE WAS JUST SO GOOD. IT WAS IMPOSSIBLE TO PLAY ON THE SAME LEVEL AS HIM."
—RUDOLF SCHENKER

GW During the recording of *Lovedrive*, your brother Michael rejoined the band for a short time. How did that come about?

SCHENKER He and UFO were having some issues at the time, and he had also just gotten married. While on his honeymoon, he came by the studio and began playing with us. He did the leads on "Coast to Coast," "Lovedrive" and "Piece of Meat." And that was a big help to us because it gave an extra attraction to the album—everybody went, "Oh, Michael Schenker is playing with the Scorpions again!" So I think that was a very ideal situation to give an international push to the album. At that time, due to his success with UFO, Michael was better known throughout the world than the Scorpions. And it was also good for Matthias, I think, because it was not easy to be the guy replacing Uli. With Michael involved there was less pressure on him. The three of us split the lead parts, and there was just so much energy and creativity during those sessions.

GW And yet when the band went out on tour after completing the album, Matthias, it was with Michael rather than you. Did you think your time with the Scorpions was over?

JABS It looked that way. I played on the album, they went out on the road with Michael, and that was it. But then Michael began missing shows [*Schenker was in the midst of battling alcoholism*], and I got called in to help finish a German tour. Before long Michael came back, but the same thing started happening in France. So the guys called me to fill in at a gig in Lyon, and I said, "Okay, but this time it's for good." We toured in France and Japan, and then in the summer of '79 we came to the U.S. That was great for me, because it was the first time any of us had played in America. It was like a new beginning for the band.

GW America would eventually become the Scorpions' primary market.

SCHENKER And it's not an easy market to take. I know so many German artists who tried to do it—British ones too—but just couldn't make it happen. We did it in '79 by getting the right management and the right label. I remember in February of that year, we played a music hall in Hamburg, and Cliff Burnstein and Peter Mensch [*founders of Metallica's management company, Q-Prime*] came to see us. Cliff was working for Mercury Records, and Peter worked with

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David Krebs [*manager of Aerosmith, AC/DC, Ted Nugent, Def Leppard and many others*]. And they were crazy for us. They said, "Hey guys, we want to sign you. Come immediately to the United States and we will make sure everything will work out."

So we signed to Mercury, and that July we started an American tour. Our first concert in America was in Cleveland at the World Series of Rock festival. We opened for Ted Nugent, Aerosmith, Thin Lizzy, Journey and AC/DC, in front of 80,000 people. Then we went directly on tour with Ted Nugent and AC/DC, playing all the big halls. My brother had played in America with UFO, but it was always in the clubs. We started here immediately on the highest level, which was fantastic.


Jabs, Klaus Meine and Schenker

GW Your big commercial breakthrough in this country came with 1982's *Blackout*. The album featured "No One Like You," which was a huge MTV hit. How did that song come together?

SCHENKER "No One Like You" was something I had composed a few years earlier, but I kept it in my pocket because Klaus didn't like it so much. I don't think he heard the quality. But while we were recording the basic tracks for *Blackout*, Klaus' voice began to give out. It got so bad that after three weeks we had to stop production while he underwent two operations on his vocal cords. During this period I had a lot of free time to compose, and I came up with a few songs to add to the album, like "China White" and "Dynamite." I also pulled out "No One Like You" again. I brought it to the other guys and they said, "Yes, that's a great song. Let's do it." And now Klaus loves it, but he still complains. He says, "I know why I didn't want to do this song. It's a very hard one for me to sing in concert because it's very high!"

GW While Klaus was laid up, you had Don Dokken come in and sing on demos for some of the songs on *Blackout*. How did that come about?

JABS Dieter was working with Dokken at the time and brought Don to his studio [*Dierks Studios*] in Cologne, where we were recording. We got to know each other, and he came in and sang a few pilot vocals while Klaus was in the hospital. You can hear his voice on the backing vocals on "You Give Me All I Need," but otherwise Klaus redid everything once he was better.

GW There was a rumor at the time that Don had replaced Klaus in the Scorpions.

JABS No, that was never going to happen. Don must have spread that rumor himself!

GW Matthias, how did you come up with the harmony guitar melody that opens "No One Like You"?

JABS The first time I heard "No One Like You" it was just the simple three or four chords that run through the verse and chorus, and it had a different name. I think it was called something like "Talk About You." I was sitting with my little four-track listening to the vocal melody, and pretty quickly I had the inspiration to come up with that intro part. Then I came up with the harmony that goes over it. That type of melody was typical of my style, and it's something I brought to the Scorpions. I always did those harmony-lead intros.

GW You play a similar one on "Rock You Like a Hurricane," from 1984's *Love at First Sting*.

JABS Exactly. It's the same principle. It's just what I used to do at the time. It's like, okay, there's a 16-bar intro, and if the song inspired me, that's what I would do. But I've done it now so many times that at some point I stopped, because I didn't want to be too repetitious.

GW *Blackout* and *Love at First Sting* embody the sound of early Eighties hard rock. What guitars and amps were you using at that time?

JABS For both of them I used my old, original Gibson Explorer and a 50-watt Marshall. It was a JMP that I bought brand new right after *Lovedrive*, so it was probably a '79.

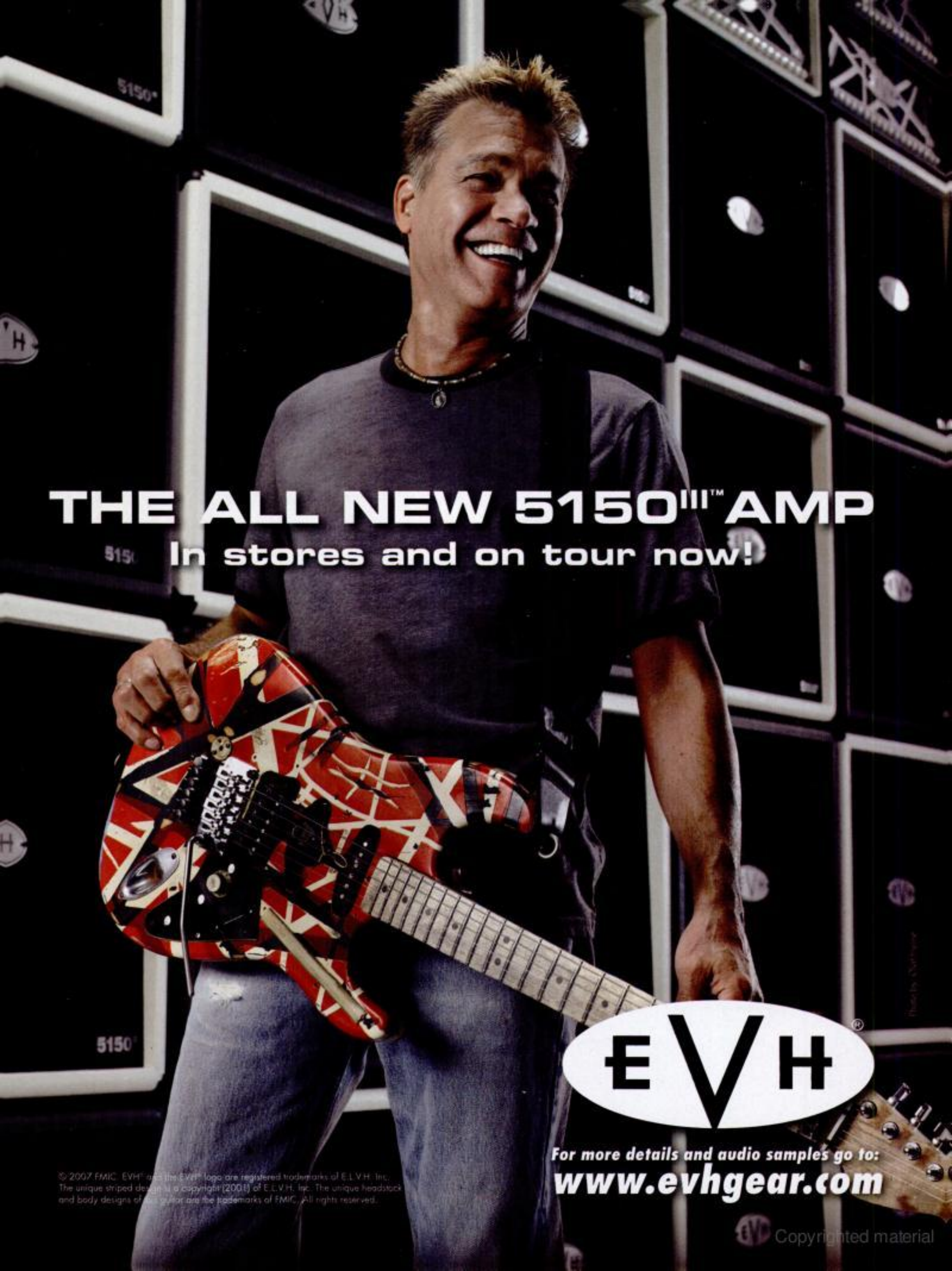
GW How about you, Rudolf?

SCHENKER At that time I didn't have very many guitars, so I was using my black-and-white Gibson Flying V on pretty much everything for those albums. And I had a 50-watt Marshall as well.

GW Those records really broke the Scorpions worldwide.

JABS Yes. *Blackout* was not only success-

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ful in the United States; it also helped us in France, England, Germany, Asia, Japan... everywhere. We were reaching headline status in all these places for the first time. With that album we toured in America for five or six months, and it provided the foundation for what we would accomplish with *Love at First Sting*. When "Rock You Like a Hurricane" came out, it took the album into the Top 10. There were so many great songs on that album, like "Bad Boys Running Wild," "Still Loving You" and "Big City Nights." Everything just went in our direction.

GW "Still Loving You" is a great example of the ballad style of writing that is a crucial element of the Scorpions' music.

JABS The ballads are really Rudolf's thing, and he's written all our greatest ones. To me, it's very natural to play these songs. Human emotions go from soft and romantic to fast and aggressive, so you have to show all of that in the music. And people respond to it. "Still Loving You," for instance, was an unbelievably huge hit in France. In 1984, the song spent something like half the year at number one on the charts.

GW It's been said that the song was directly responsible for a baby boom in France.

JABS Yes. The French still talk about that today. It sounds a little ridiculous, but they insist it's true, so you've gotta believe them. And you know what? We recently played a gig in Paris, and this couple introduced us to their daughter, who was about 21 years old. The daughter's name was Sly. S-L-Y: "Still Loving You." A baby boomer in the flesh.

GW Speaking of flesh, I've heard that during the recording sessions for 1988's *Savage Amusement*, you used a woman's body part as a guitar effect.

JABS That is true. It was the late Eighties, a crazy time not only on tour but also in the studio. We were working on getting a good slide sound on the song "Rhythm of Love," so we tried rubbing the guitar strings against a woman's behind: first with a skirt on, then just with underwear and then naked. But we had to be careful with that last one, because we didn't want to hurt anybody!

GW So what worked the best?

JABS I think it was with underwear only. We tried them all, but yes, that was the best sound.

GW The 1990 album *Crazy World* was another big record for the Scorpions. You had a huge hit with the ballad "Wind of Change," which everyone has come to associate with the fall of the Berlin Wall.

SCHENKER I know, even though it's really about the changes that were taking place in Russia at that time. Klaus wrote the lyrics when we were over there for the Moscow Music Peace Festival in '89; the wall didn't come down until a few months later. But we connected the song to the fall of the wall when we did the video, and when the reunification happened it became a very special song for Germans.

GW As a band that has had such an international impact, in what country would you say you've experienced the greatest success throughout your career?

JABS In the Eighties it was definitely the U.S. In the Nineties and more recently, probably Europe. But at the height of our popularity I would say we were bigger in America than we were even in our own country.

GW That must have been somewhat bizarre.

JABS It was. But it's like a saying we have in Germany: "The prophet is worth nothing in his own country." A German band playing this international type of rock music and singing lyrics in English was more accepted outside of the country than within. That was not the case when we did "Wind of Change," however. At that point, *everybody* loved us. But now they care more about others than about us, and that's fine too.

GW You recently released your 16th studio album, *Humanity—Hour 1*. Are you surprised that the Scorpions have lasted this long?

SCHENKER My dream was always for this band to stick together for a long time, but I wasn't sure if it would work out or not. Especially when you have success like we did in the Eighties: the egos get bigger, and there's so much partying and people lose perspective. Then it's really hard to hold a band together because it's getting too crazy. But we went through the hard times of grunge and alternative and have also had the opportunity to try different things, like playing with an orchestra, doing an acoustic record and now, with *Humanity—Hour 1*, releasing a concept album. Plus, we've had some great musicians and managers working with us over the years. And, of course, we've had great fans. We're very thankful for everything we've been able to achieve. •

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AGAIN

The magick is back! Jimmy Page offers his most candid discussion of the upcoming Led Zeppelin reunion and his dancing days in the Seventies.

By Brad Tolinski
Photographs by Ross Halfin

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THERE ARE MANY WORDS ONE CAN USE TO DESCRIBE JIMMY PAGE, LED ZEPPELIN'S MYTHIC GUITARIST: "MYSTERIOUS," "BROODING" AND "IMPERIOUS" SPRING TO MIND. BUT ON THE DAY OF OUR APPOINTED MEETING, THE MOOD OF ROCK'S NOTORIOUS DARK LORD IS AN UNCHARACTERISTIC HUE. HE IS, YOU MIGHT SAY, "CHIPPER."


Led Zeppelin performing at the Los Angeles Forum, 1973

As Page breezes into the cavernous London photo studio where we will conduct our business over the next couple of hours, there is a bounce in his step and an easy-going loose-limbed quality to his gait. Most striking, though, is his hair, which he has let go from black to its natural white. The effect is striking, as if the former badass Dionysian has transformed into a good-vibey Gandalf.

"Check this out," Page says as he enthusiastically cracks open one of the guitar cases he's brought to our meeting. Inside is a brilliantly beat-to-shit cream-colored Fender Stratocaster. "This is the guitar I used to play all the parts on 'Ten Years Gone.' I gave it to John Paul Jones ages ago, and he gave it back to me during our rehearsal for the reunion show," he says with a smile.

Yes, Page is upbeat. And he has every reason to be. His beloved Led Zeppelin, the band he formed in September 1968 with singer Robert Plant, bassist John Paul Jones and drummer John Bonham, is regrouping to take one final victory lap, and response to the reunion has been nothing less than seismic. At last estimate, more than 200 million ticket applications had been received for the band's only scheduled show, at the 02 Arena in London on November 26. Page, Plant and Jones will take the stage with Jason Bonham, son of the late Zeppelin drummer John Bonham, to headline a concert in honor of Atlantic Records founder Ahmet Ertegun, who died December 14, 2006. The show will be the first time Led Zeppelin founding members have performed together since May 1988, when they played at Atlantic Records' 40th anniversary concert, also with Jason Bonham on drums.

To add to the excitement, on November 20 the band is reissuing its 1976 concert film, *The Song Remains the Same*, in a two-DVD set. (A two-CD companion set will be released simultaneously.) Featuring performances from the band's epic three-night stint at Madison Square Garden in July 1973, the film has been remixed and remastered in 5.1 Dolby Digital surround sound, and more than 40 minutes of previously unreleased material—including performance footage of "Over the Hills and Far Away" and "Celebration Day"—have been added.

Although Page cautions not to read too much into it, the two events share a subtle link: the reunion show and the revamped concert film offer him an opportunity to address some long-standing unfinished business. First, there is the matter of Led Zeppelin living up to their legacy. During their 11-year reign, Zeppelin went from strength to strength, producing one of rock's most durable and celebrated bodies of work. Outside of the Beatles, it's hard to think of any other band with such a consistent track record. Yet, if you wanted to look for chinks in the armor, you would undoubtedly find them in the band's two previous reunions: a 1985 appearance at Live Aid featuring drummers Tony Thompson and Phil Collins, and the 1988 set at the Atlantic Records' 40th Anniversary concert. Even Page admits the shows were disappointing.

This time, he insists, will be different.

"The show in November represents an opportunity to really present Led Zeppelin properly, and we're taking it very seriously," Page says. "The performances at Live Aid and at the Atlantic event were not good for various reasons. It won't be the case this time."

Second, there is the matter of *The Song Remains the Same*, which has been in great need of an overhaul. As Page notes, when the movie and soundtrack entered into the digital realm back in the Nineties, they "never received the care they've deserved." The new DVD and CD reissues will, at long last, present Zeppelin's celebrated 1973 con-





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Page with violin bow at the Los Angeles Forum show

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cert performances as they deserve to be seen and heard.

Obviously, we had plenty to discuss with Page, and given his frame of mind, he was in a mood to talk. In this latest, and perhaps most surprising, installment of the Led Zeppelin saga, the guitarist weighs in on the future of Led Zeppelin and offers some revealing insights on their celebrated past. What's more, Page serves up what is perhaps his most candid discussion ever of Zeppelin's legendary 1973 tour, the notorious "fantasy sequences" the individual band members filmed for *The Song Remains the Same* and the role that magick played in his life at that time. The song may remain the same, but as Page explains, no one ever said it couldn't change its tune.

GUITAR WORLD Before we talk about the reunion, I would like to go back to 1973, Led Zeppelin's "Golden Age," and talk about *The Song Remains the Same*. What was the genesis of that project?

JIMMY PAGE At the time we were interested in presenting the band on film. We had already shot the Royal Albert Hall shows in 1970, but by 1973 we had moved on so far in such a short time that we felt the Albert Hall footage was passé in every respect. We looked and dressed differently, and the whole communicative quality of the music had been improved. We also had another two albums under our belt, so the 1970 shows were quite clearly behind us.

We also felt we could do a more professional job, using multiple cameras and more sophisticated equipment. Prior to the three Madison Garden shows in New York, the film crew came to two dates to prepare camera angles and gauge how much film they would need to shoot an entire concert. Unfortunately, after they finished shooting, we looked at the rushes and quickly realized that there were huge gaps in the filming. The crew hadn't covered basic things, like filming the verses to certain songs! We surmised that they were probably stoned; it was quite as simple as that. Everybody was stoned at the time, but at least we did *our* job. [*laughs*]

GW From what I understand, it was at this time that the band came up with the idea for each member to film a fantasy sequence that would cover these massive gaps in the film.

"I THINK THE ONLY WAY I PREPARED FOR THE FILMING WAS BY STAYING UP FOR FIVE DAYS STRAIGHT!"

PAGE Yes. It was our solution to that problem. The director, Joe Massot, was asked to work with members of the band to develop their own segment.

GW Which was your favorite?

PAGE I really liked John Bonham's. It really captured his essence as a family man. It was fun and the flipside of his roaring stage persona. In many ways, it reflected the way we all were at home.

GW How were the fantasy sequences developed? Did you guys discuss them with each other beforehand?

PAGE Not really. I knew what I wanted to do, and Robert did, too—storming the castle and all of that.

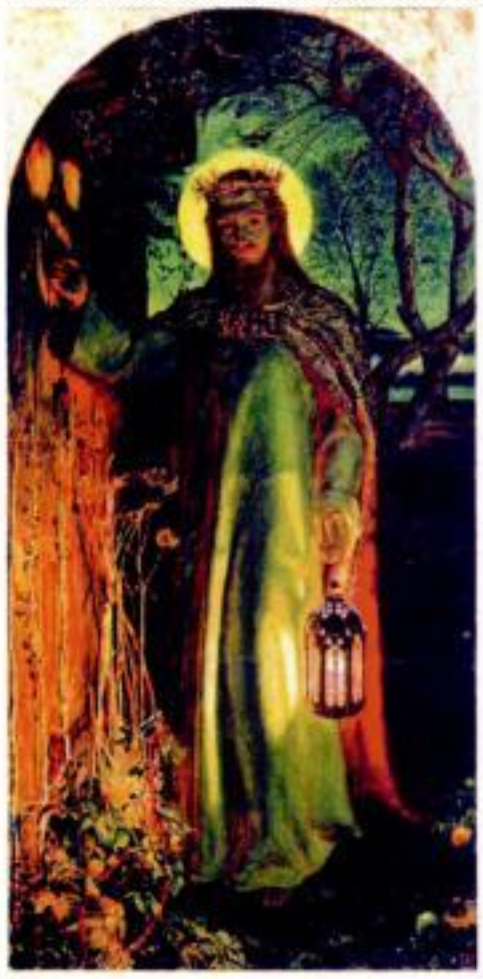
GW When you saw the segments put together, did any of them surprise you? Was the band mutually respectful of one another's sequence?

PAGE In those days, I think being mutually respectful still meant there could be some piss taking. [*laughs*] I'm sure there were nudges behind people's backs, and fair enough! I mean it was hard to find the dividing line between doing a fantasy sequence in a rock and roll film and trying to be a star of the silver screen.

GW John's segment might've been fun, but yours was the most striking.

PAGE I had very strong ideas about my segment. I wanted to be filmed climbing this mountain face by my house in Loch Ness on the night of a full moon. Massot was astonished, because the night was perfect and the location was just how I wanted it to be. We shot it in December, so there was snow on the ground and these great clouds going past the full moon. We created this scaffold for filming the shot, and everything was perfect and ready to go, but I'd forgot the most obvious thing: that I was going to have to do multiple takes climbing up and down this rather steep mountain. It was actually easy climbing up, but it was difficult getting down. I kept thinking, What have I done! It was bloody cold up there, too, I know that much!

(counterclockwise from left) Page in his *Song Remains the Same* fantasy segment; the aging sequence; the Hermit card from the Rider-Waite tarot deck; and *The Light of the World*, the painting upon which the card's image is based









GW At one point in your segment, you're dressed as a hermit and you rapidly age into an old man. How was that done?

PAGE The transformation was done with a life mask [*a mask produced from a cast of the individual's face*], which I still have. Using that as a foundation, they created several different faces that showed me as I might look at various ages of life. I don't know how many there were, but there were quite a few. Then they joined all those shots of the different faces together.

When the film came out, I took my daughter, who was then six years old, to see it. That probably wasn't a great idea, because the film was so long and she was so young. But at the point where my transformation scene came about, the theater was quiet, except for this little voice that cried out, "That's not my daddy!" [*laughs*]

GW Could we talk a little about the meaning behind your sequence?

PAGE To me, the significance is very clear, isn't it?

GW Well, I find it interesting that you were choosing to represent yourself as a hermit at a time when you were really quite a public figure.

PAGE Well, I was hermetic. I was involved in the hermetic

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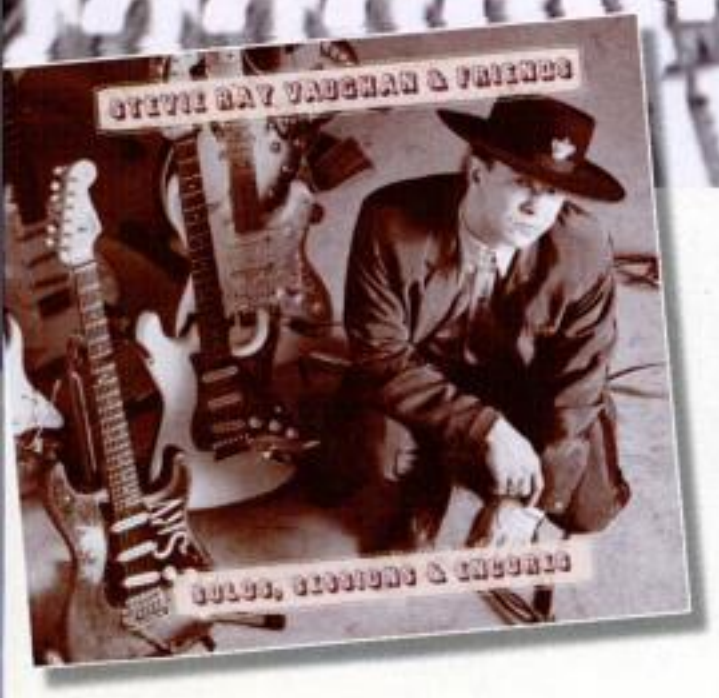
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arts, but I wasn't a recluse. Or maybe I was...

The image of the hermit that we used for the [*inside cover*] artwork on *Led Zeppelin IV* and in the movie actually has its origins in a painting of Christ called *The Light of the World* by the pre-Raphaelite artist William Holman Hunt. The imagery was later transferred to the Waite tarot deck [*the most popular tarot deck in use in the English-speaking world*]. My segment was supposed to be the aspirant going to the beacon of truth, which is represented by the hermit and his journey toward it. What I was trying to say through the transformation was that enlightenment can be achieved at any point in time; it just depends on when you want to access it. In other words, you can always see the truth, but do you recognize it when you see it or do you have to reflect back on it later?

GW There was always a certain amount of speculation about your occult studies. It may have been subtle, but you weren't really hiding it.

PAGE I was living it. That's all there is to it. It was my life—that fusion of magick and music.

GW Your use of symbols was very advanced. The sigil [*symbols of occult powers*] on *Led Zeppelin IV* and the embroidery on your stage clothes from that time period are good examples on how you left your mark in popular culture. It's something that major corporations are aggressively pursuing these days: using symbols as a form of branding.

PAGE You mean talismanic magick? Yes, I knew what I was doing. There's no point in saying more about it, because the more you discuss it, the more eccentric you appear to be. But the fact is—are far as I was concerned—it was working, so I used it. But it's really no different than people who wear ribbons around their wrists: it's a talismanic approach to something. Well, let me amend that: it's not exactly the same thing, but it is in the same realm.

I'll leave this subject by saying the four musical elements of Led Zeppelin making a fifth is magick unto itself. That's the alchemical process.

GW After you finished the fantasy sequences, you changed directors.

PAGE Yes. After inspecting all the footage, we discovered that we were still lacking. So the decision was made to hire a new director, Peter Clifton, and go into a British facility called Shepperton Studios. We recreated the Madison Square Garden stage and shot the remaining bits that we didn't have. It was a good idea, but the only problem for me was figuring out how to mime my own lengthy improvisations. It was pretty impossible to do with any degree of accuracy. But after we finished at Shepperton, it was time to stitch it all together. We knew that a lot of things would be completely out of sync, but we weren't that concerned because we thought it was just something fun for the cinema.

GW What made you decide finally to let go of the project?

PAGE We were inactive after Robert had his terrible car accident in Rhodes, Greece, so we put it out while he was *(continued on page 82)*

BLACK BEAUTY RIDES AGAIN!

In 1970 Jimmy Page lost his black 1960 Les Paul Custom, but thanks to the Gibson Custom Shop, it's back and better than ever. BY BRAD TOLINSKI

WHILE JIMMY PAGE IS MOST closely associated with his two sunburst Les Paul Standards, in the early days of Led Zeppelin he briefly owned and played a three-pickup 1960 Les Paul Custom "Black Beauty" with a Bigsby tailpiece. Unfortunately, the guitar was stolen in 1970 at an airport and never recovered.

The Custom has always haunted Page as "the one that got away." In recent years, when he began working with Gibson's Custom Shop on replicas of his more iconic instruments, Page brought up the idea of creating a reproduction of the lost ax. The idea was shelved temporarily, only to be revived recently when Page had a brainstorm on how to improve upon the original Custom design.

"He felt that, on his original guitar, the design and electronics were inadequate because they left several possible pickup combinations unavailable," explains Gibson's Pat Foley, who has worked closely with Page on all of the guitarist's recent Custom Shop Page signature models.

With Page's input, Foley and the Custom Shop created a novel six-position toggle switch that looks and acts like a standard toggle for a two-pickup Les Paul but includes a second "forward" position that effectively adds the middle pickup to any setting.

The configuration on the guitar is as follows: With the switch in its "normal" position, it can be toggled between the neck, neck/bridge and bridge pickups. When flipped in a forward direction, the switch lets the player choose between neck/middle, neck/middle/bridge and bridge/middle pickup combinations.

Page tried the new toggle switch at one of the first Led Zeppelin reunion rehearsals in England. He was so pleased with how intuitive it is to use and how well it works that he called Gibson to let them know.

Other features of the new guitar include a slim Page-style neck with low wide frets similar to his Les Paul Standard, three Page Burstbucker pickups, a slightly worn VOS ebony finish and a Bigsby tailpiece with worn gold hardware. The guitar also features one push-pull knob on the treble tone that splits the rear pickup to make it single-coil in the Jimmy Page tradition.

As with previous Page Custom Shop guitars, a limited edition will be made available to the public sometime early next year.



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HOW THE WEST WAS WON OVER

In 1973, Danny Goldberg was a young man put in charge of changing Led Zeppelin's public image. His goal? Make 'em bigger than the Beatles. BY BRAD TOLINSKI



Goldberg with Page at the party to announce the creation of Led Zeppelin's Swan Song record label, in May 1974

DANNY GOLDBERG IS currently one of rock's most prominent personal managers. His clients have included artists like Nirvana, Hole, Sonic Youth, the Allman Brothers and Steve Earle. But once upon a time, over the hills and far away in 1973, he worked for Solters and Roskin, an old-school show-biz public relations firm.

"I was their resident long-haired rock and roller," says Goldberg. "So when Led Zeppelin came knocking, I was immediately elected to represent the band."

Goldberg says his marching orders were clear. Zeppelin were selling more records and more concert tickets than any other band. But the Rolling Stones were getting all the attention, and Zep manager Peter Grant wanted something done about it.

GUITAR WORLD Until 1973, Led Zeppelin had all but turned their backs on the press.

DANNY GOLDBERG That's right. They were not critically embraced when they first came out. The critics loved Eric Clapton and Jeff Beck, and they considered Jimmy Page to be somewhat of an interloper. The press had hurt the band's feelings. But Zeppelin became instant superstars in the United States due to FM radio airplay and their incredible live shows, and they felt they didn't need print recognition.

When I started working for them, they were working on their fifth album, *Houses of the Holy*, and they were in a different frame of mind. They wanted a fresh start and sensed it was a new chapter in the band's history and that it was time to reach a wider public.

GW What was your first press release about?

GOLDBERG Mostly about the size of their audiences. They played an arena in Tampa, Florida, that was slightly bigger than Shea Stadium in New York, where the Beatles held a record for the most attendance for a single artist. So our first release was about how Zeppelin had broken the Beatles' record. It was an angle that worked, and the press all over the world picked up that Zeppelin were bigger than the Beatles.

Later in the summer, the band started using its private airplane, the Starship, and that became our angle, because it was a novelty and a lot of journalists had never been on a private plane. It was a good story and it fed the narrative that Zeppelin were a really big band.

GW Was the decision to make *The Song Remains the Same* also part of the narrative?

GOLDBERG It probably came from the same impulse—to leave a more vivid footprint.

GW What do you remember about the director, Joe Massot?

GOLDBERG I just remember that the band was mad at him all the time. There was some big drama that he didn't get all of "Whole Lotta Love" on film. Those were the days when you had these huge canisters of film on your camera, and when you'd run out of film, it took time to reload. He didn't calculate things properly, and the film ran out during the song. But you have to give Joe some credit: he did capture those performances, and that movie is something the band is remembered for. For many fans, it's their main experience of Zeppelin.

At the time, the film didn't seem very meaningful. It actually seemed amateurish and weird. I would never have predicted that it would be a film that people would be looking at 35 years later. But I was wrong.

GW You weren't a fan of the film?

GOLDBERG I was disappointed. I had such a vivid memory of the real performances, and those were better than the movie. But in retrospect I'm really glad it exists. It's just so precious to have some documentation of those shows. I've bought many copies of it through the years, and I have a 14-year-old son that loves the movie. Now I see that the band's impulse to make it was absolutely right, but at the time I didn't think it was really worthy of them.

GW What do you think makes the band so great? Why do we still care?

GOLBERG The main reason is that all four members of the band are incredibly talented. You could've built an entire band around any of the four of them. John Paul Jones, for example, had the lowest profile, and he was an incredible genius. Jonesy was the least well known, and any band would've killed to have him. There's no question that John Bonham was the greatest rock drummer who ever lived. And Robert turned out to be an amazing frontman, lyricist and singer.

But the real key is Jimmy, who masterminded the band. He had so much confidence in his own abilities that he had no problem surrounding himself with these incredible players. Jimmy also had a vision of what was going on in rock and roll at the time and how to take it to the next level. After the Sixties, Zeppelin were the beginning of the next chapter.

It's also harder to imitate them than you would think. There are a lot of bands that try to replicate the heavy element of their music, but they miss the light and shade—the sexuality, the brutality and the sensitivity. It turns out to be a very difficult thing to copy. There are only a handful of artists that are so unique that they endure for decades, and Led Zeppelin are on that short list.

GW Most reports would have you believe that they were only party animals.

GOLDBERG They had a clarity and balance that was pretty sophisticated. They were always very serious about their music. For all the partying, all the tragedy, all the drama and flamboyance, they agonized over every detail. They did meticulous soundchecks; they rehearsed; they worried about the lights, the sound, the setlist. There was nothing lax about the way they did things.

I remember times when Robert had a cold and couldn't hit some of his notes, and he would be depressed for days after. Bonham would do hours of soundchecks to get his drums to sound right for a show. Their success was no accident. They didn't just get stoned and improvise. I mean, they *did* get stoned sometimes, but they were always well prepared when it came to their music, and they took it as seriously as any painter, poet or artist.

BOB GRUEN

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A chance meeting at the Houston Astrodome in spring 1985 led to Lenny being autographed by Yankees great Mickey Mantle.



The Lenny replica comes with a wealth of accessories and memorabilia, including a leather-bound certificate of authenticity signed by Lenora Vaughan herself, custom Earth III guitar strap, SRV DVDs and much more …

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THE STEVIE RAY VAUGHAN

"Lenny"

STRATOCASTER® GUITAR



WHILE THE LENNY STORY IS INDEED A LOVE STORY, THE GUITAR ITSELF IS NO LESS INTRIGUING TO GUITAR AFICIONADOS...

Lenny's body is similarly storied; its most notable feature a batwing-shaped inlay believed to be from a 1910 mandolin pickguard and reproduced in exact detail for the replica. The original sunburst finish was removed by heavy sanding, giving Lenny a much more rounded, smoother and softer contoured body than any Strat® before or since. Subsequently refinished, the original sunburst finish still peeks through the clear mahogany lacquer.

It's easy to imagine Vaughan pulling into a truck stop and adding the SRV stickers to the shrunken, warped and cracked pickguard. The Custom Shop has recreated that ensemble with remarkable authenticity. The pickguard hides yet more treasures—a humbucking pickup cavity, unusually routed in the middle position. And a haphazardly wired control pot assembly, with tone pots mounted in reverse. Recreating the non-original bridge and strap-lock hardware is further evidence of the fastidious attention to detail. Ultimately, however, it's all about Vaughan's music, and he summed Lenny up best when he said, "It's always meant a lot to me. And I love what it sounds like."

ON SALE DECEMBER 12, 2007

Fender Custom Shop TRIBUTE SERIES

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www.guitarcenter.com/lenny



Vaughan etched his own name into Lenny's neck plate, along with the year.



One of Lenny's most unusual and highly distinctive features is the eye-catching early 1900's-style mandolin body inlay behind the bridge.

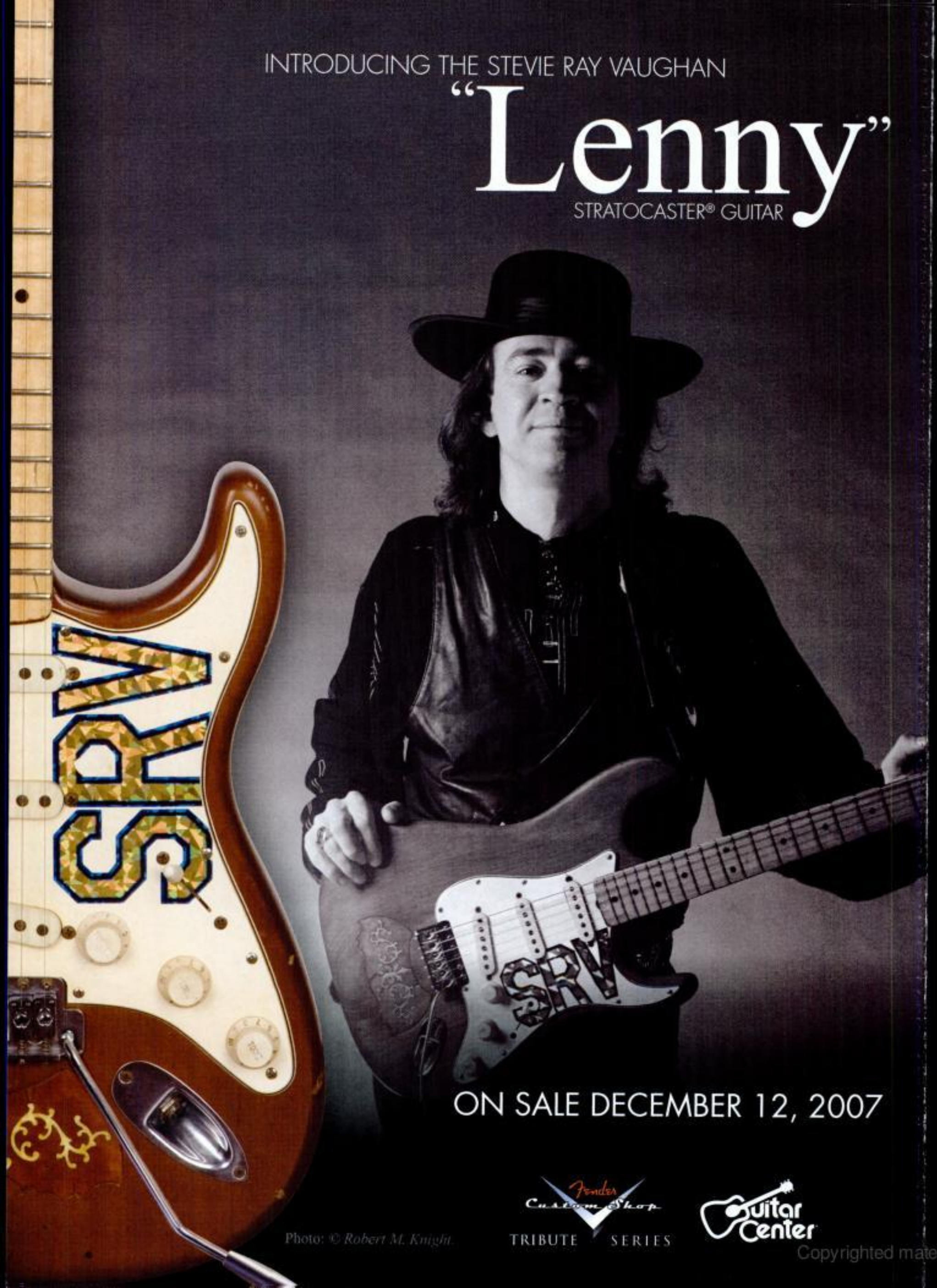
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INTRODUCING THE STEVIE RAY VAUGHAN

"Lenny"

STRATOCASTER® GUITAR



ON SALE DECEMBER 12, 2007

Fender Custom Shop TRIBUTE SERIES

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Photo: © Robert M. Knight

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A LOVE STORY...

Stevie Ray Vaughan was not yet a star on his 26th birthday, October 3, 1980, when his wife, Lenora "Lenny" Vaughan, gave him a worn 1965 Stratocaster® guitar that had recently caught his eye in an Austin, Texas, pawnshop. The couple had met a few years earlier at an east Austin nightspot where he was playing, and when she saw him again a couple years later, she was moved by his musical power onstage and his charmingly unassuming demeanor offstage. The next time they met, at a Mexican restaurant in downtown Austin, that was it.

Vaughan first spotted the guitar about a year after he and Lenora were married. Originally a three-color sunburst model, it had been refinished at some point, and now it had a dark natural finish and an elaborate design behind the bridge. At $350, he couldn't afford it.

Lenora, however, enlisted seven friends with $50 each, and bought the guitar for her husband for his birthday. That very night, as Lenora slept, Vaughan wrote a beautiful song for her, "Lenny."

"It was beautiful," she said. "I've never once in my life listened to that song without crying."

Fame beckoned. Vaughan played on David Bowie's chart-topping 1983 comeback *Let's Dance* and released the massively successful *Texas Flood*, the debut he'd recorded with his powerful trio, Double Trouble. He followed with the 1984 blockbuster *Couldn't Stand the Weather*. Vaughan seemed to single-handedly revive blues and vault it into the spotlight.

The song "Lenny" appeared on *Texas Flood* and was featured regularly in concert, during which Vaughan would set aside his beloved "Number One" Stratocaster and play his "Lenny" Stratocaster. He played the Lenny Stratocaster selectively—featuring it on its namesake song, of course, and later on "Riviera Paradise" from 1989's *In Step*.

By all accounts, Stevie Ray Vaughan was always friendly, warm, compassionate and comfortably self-assured. For all his utter ferocity onstage, offstage he couldn't be any sweeter. Everybody liked him. Most loved him.

And when looking at a Stratocaster, you may be struck by the thought that no guitar is more womanly. It's curvaceous—deliberately shaped to be held close and to respond to your hands. Maybe it's no surprise then, to hear Lenora say that sometimes Vaughan slept at night with one arm around her and another around the guitar he named for her.

Years after Stevie Ray Vaughan's tragic death in 1990, and at older brother Jimmie Vaughan's behest, Lenny became the only guitar from his estate to be made available to the public. At a historic June 24, 2004, Christie's auction in New York, Lenny sold for $623,500. A hefty figure, to be sure; but can you assign such value to the effect that Vaughan and his music had on the people in his life and on the world?

Not really. After all, the story of Stevie Ray and Lenora Vaughan; of his music and of the guitar he most affectionately nicknamed for her is, first and foremost, a love story.

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Pride and Joy

As Fender, Guitar Center and Stevie Ray Vaughan's estate prepare to release a limited-edition replica of SRV's celebrated 'Lenny' Stratocaster, we present the untold story behind the pawnshop prize that became a custom shop collectible.

By Guitar World, with Mike Doyle

AS INVESTMENTS GO, it was perhaps the best use a musician ever made of $350.

Purchased from a pawnshop in Austin, Texas, the beat-up 1965 Fender Stratocaster was more than a guitar to Stevie Ray Vaughan; it was an inspiration. Dubbed "Lenny," in honor of Stevie's wife, Lenora, it was one of just two guitars he treasured. It was also the instrument on which he wrote and always performed one of his best-loved songs: the instrumental "Lenny," written as a thank-you to his wife.

And it was the guitar that, in 2004, was sold to the Guitar Center musical instrument retail chain for an astounding $623,500, at a Christie's auction to benefit the Crossroads Centre, Antigua, a charitable organization for addiction rehabilitation, founded by Eric Clapton.

Apparently, Lenny is the gift that keeps on giving. Guitar Center, Fender Musical Instruments Corporation and the Stevie Ray Vaughan estate have teamed up to recreate Lenny as a limited-edition Fender Custom Shop Tribute Series guitar. Commissioned by Guitar Center, the guitar is an intricate reproduction of Lenny, right down to the smallest of details, such as the customized neck that



ANDREA LAUBACH / RETNA UK

STEVIE RAY VAUGHAN PERFORMING WITH LENNY AT PIER 89 IN NEW YORK CITY, AUGUST 10, 1985

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"I'VE NEVER ONCE IN MY LIFE LISTENED TO 'LENNY' WITHOUT CRYING."
-LENORA VAUGHAN



was a gift from Billy F. Gibbons, the reflective SRV stickers on the body, the cigarette-scarred headstock and the autograph that Stevie etched into the neck plate. Only 185 examples of the guitar will be offered for sale in the United States, exclusively through Guitar Center. The Lenny Fender Custom Shop Tribute will be made available on December 12, 2007, at a price of $17,000.

From lowly pawnshop castoff to celebrated showpiece, Lenny has become the stuff of fairy tales, where ugly ducklings turn into swans, frogs are enchanted princes, and misfits become celebrities. In that respect, the story of Lenny is the story of Stevie Ray Vaughan himself and the love that he engendered among his wife, friends and fans.

Vaughan was not yet a star on his 26th birthday, October 3, 1980, when his wife, Lenora "Lenny" Vaughan, presented him with the used '65 Strat. Though already a phenomenal guitarist, Stevie was still viewed as the little brother of Jimmie Vaughan, who was making a name for himself as a guitarist on the Austin circuit. Easygoing by nature, Stevie took things in stride and kept his focus on improving his guitar playing and performance style.

It was his laidback demeanor that had attracted Lenora to him in the first place. They had met a few years before Lenny the guitar entered the picture, at a Halloween party at the east Austin nightspot La Cucaracha, where Stevie was playing. When Lenora saw him again a couple years later at the Rome Inn with his band, Triple Threat, she was moved both by his musical power onstage and his charmingly unassuming manner offstage.

"I kind of fell for him that day," she says. "It was tear-jerking—the guy was so good. He's so sweet when you meet him, and then he plays and he is so *fierce*. You can't help but feel what he feels. That was what I saw when he played."

The next time they met, at a Mexican restaurant in downtown Austin, there was no mistaking their mutual attraction. Recalls Lenora, "We looked at each other and just went 'Uh-huh.' "

About a year after they were married, she remembers, "The guys went to a pawnshop and saw this guitar. One guy wanted it, and Stevie said, 'I want it more.' " The guitar was a battered 1965 maple-necked Fender Stratocaster with a rosewood fingerboard and original pickups. Although it began life as a three-color sunburst model, it had been inexpertly refinished with a dark natural finish, and an elaborate early 20th century–style inlay from a

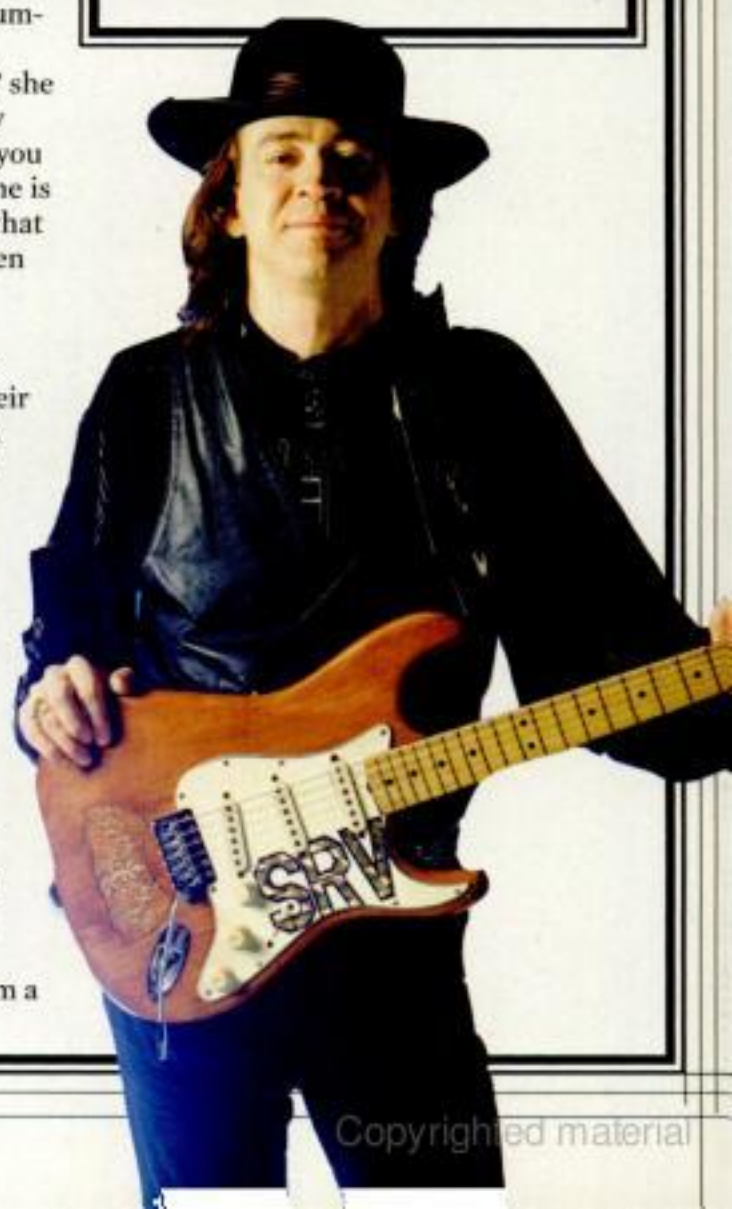
the Original

FROM TOP: THE NECKPLATE, ENGRAVED WITH SRV'S SIGNATURE; THE CIGARETTE-SCARRED HEADSTOCK; LENNY'S CUSTOMIZED CASE







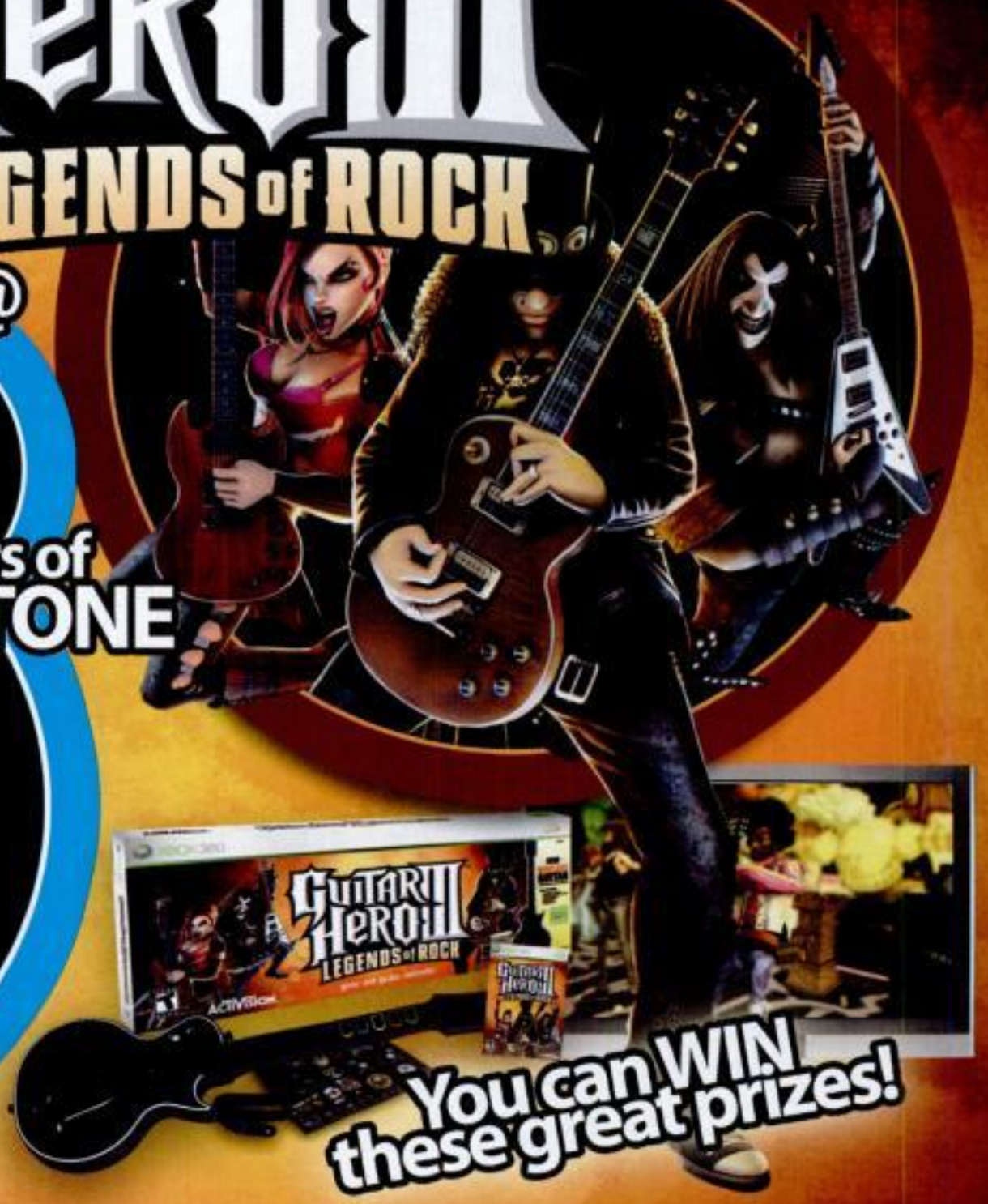


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mandolin had been added behind the bridge. A purist would have been put off by the unprofessional custom work, but Stevie saw past that. The guitar resonated with him deeply and immediately.

Unfortunately, money was tight in those pre-stardom days, and neither Stevie nor Lenora had the $350 asking price. But with Stevie's birthday around the corner, she devised a perfect solution. "I went out and found seven people with $50," Lenora recounts, "and they all put in their money."

The guitar was presented to Stevie during a birthday celebration at the Austin nightclub Steamboat Springs, on 6th Street. He was thrilled with his new guitar and eager to play it when he and Lenora arrived home. Sometime that night, as his wife slept, Stevie wrote a new song on the guitar. In the morning, she remembers, "He was sitting on the edge of the bed with the guitar and said, 'Listen to this.' " He played her the song he had written that night: "Lenny."

"It was beautiful," she says. "How can you stop loving anything like that? I've never once in my life listened to that song without crying."

SOON AFTER, VAUGHAN received a new Charvel guitar neck with a maple fingerboard as a gift from his friend and ZZ Top guitarist Billy F. Gibbons. Vaughan installed the neck on Lenny, as he now called the guitar. He also etched his name into the guitar's neck plate as a point of pride.

Over the next years, Vaughan's fame grew. In 1983, he gained worldwide recognition, first by playing on David Bowie's chart-topping 1983 album, *Let's Dance*, and then by declining to tour with the singer in order to release the debut album he'd recorded in Los Angeles in 1982 with his powerful trio, Double Trouble. Released later that year, *Texas Flood* was Stevie Ray Vaughan's breakthrough album, the record that officially made him a star. Its follow-up, 1984's *Couldn't Stand the Weather*, merely solidified his fan base and spread word of his talent further. Blues had never before hit the charts so hard. It was as though Vaughan had taken everything powerful and true about the music and infused it with the ferocious intensity of rock and roll, creating something explosive and dynamic—simultaneously familiar and revolutionary.

In the midst of his rise to stardom, Stevie had not forgotten about the song or the guitar he'd titled after his wife's nickname. The song appeared on *Texas Flood* and was featured regularly in Vaughan's live set. Whenever he played it in concert, Stevie would set aside his beloved "Number One" Stratocaster and strap on the 1965 Stratocaster his wife and friends had bought for his 26th birthday.

"It tore me up," Lenora says of her husband's ritual. "It's so emotional for me. Overwhelming. That's a lot of love."

Fame's ups and downs took their toll on Vaughan, and by 1986 he was addicted to cocaine and alcohol. Through it all, though, he never succumbed to excesses of ego or vanity. "He probably had the least amount of ego of anybody I've ever played with," says Double Trouble drummer Chris Layton. "He wasn't the kind of person who would extrapolate

the Replica

FENDER REPLICATED LENNY EXACTLY, FROM THE INLAY (TOP) TO MICKEY MANTLE'S SIGNATURE (BOTTOM).



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on the meaning of it all. He was just a strong, certain person about who he was as a player. He wanted to give himself to the music, and wanted people to get that."

Fame also brought a great many guitars into Stevie's collection, but only Number One and Lenny truly meant something important to Vaughan. "The fact that he had it meant everything," Layton says. "He had a lot of guitars, but most of them were stored away and he never played them because they didn't *mean* anything. But the fact that Lenny and Number One were always with him spoke volumes about what they meant to him."

LENORA REMEMBERS A particularly special Lenny story from the mid Eighties, when Stevie was in Dallas recording *Soul to Soul*. He was invited to play the national anthem at the Houston Astros season opener, against the Los Angeles Dodgers at the Houston Astrodome, on Wednesday, April 10, 1985. The Vaughans were hastily flown to Houston. On the way, Stevie confessed to his wife that he didn't know how to play "The Star-Spangled Banner." In a touching example of their partnership, Lenora hummed the song as he duly noted its intricate melody.

Stevie played the national anthem to a packed house in the cavernous Astrodome, but some in attendance, perhaps taking exception to the national anthem being played on electric guitar, booed his performance. Looking on, Lenora turned to the man standing next to her. "I said, 'You know, he didn't know how that went. I had to hum it to him on the way here.' "

The man replied, "Yeah, it's a hard song."

Lenora asked the man if he knew her husband. "No," he replied. "This is the first time I've ever heard him." And then he introduced himself: "My name's Mickey Mantle."

By chance, Lenora had been standing next to one of the greatest baseball players in history. Mantle, a former New York Yankee celebrated for hitting some of the longest home runs in the Major League, was at the game to throw out the first pitch. When Stevie joined Lenora minutes later, she introduced the two men.

"I don't know how to play that song," Vaughan confided to Mantle, to which the Yankees great replied reassuringly, "Nobody can play that song."

Sheepishly, Lenora asked for Mantle's autograph. When he asked her for a baseball bat to sign, she was surprised. "Oh, am I supposed to have a bat?" she stammered. Mantle explained that most autograph seekers bring a bat.

"I was looking around for a piece of paper or something," Lenora recalls. "And Stevie said, 'Well I've got this bat right here—her name's Lenny.' And he took it out and said, 'Why don't you sign this?' And Mickey said, 'It'd be my pleasure.' " And so Mantle's signature was added to Lenny, on the back near the guitar's exposed tremolo cavity.

STEVIE RAY VAUGHAN wasn't a complicated guy, not even when fame and the pressures of touring made his life crazy in the mid Eighties. By all accounts, he comfortably self-assured, with no hint of arrogance.

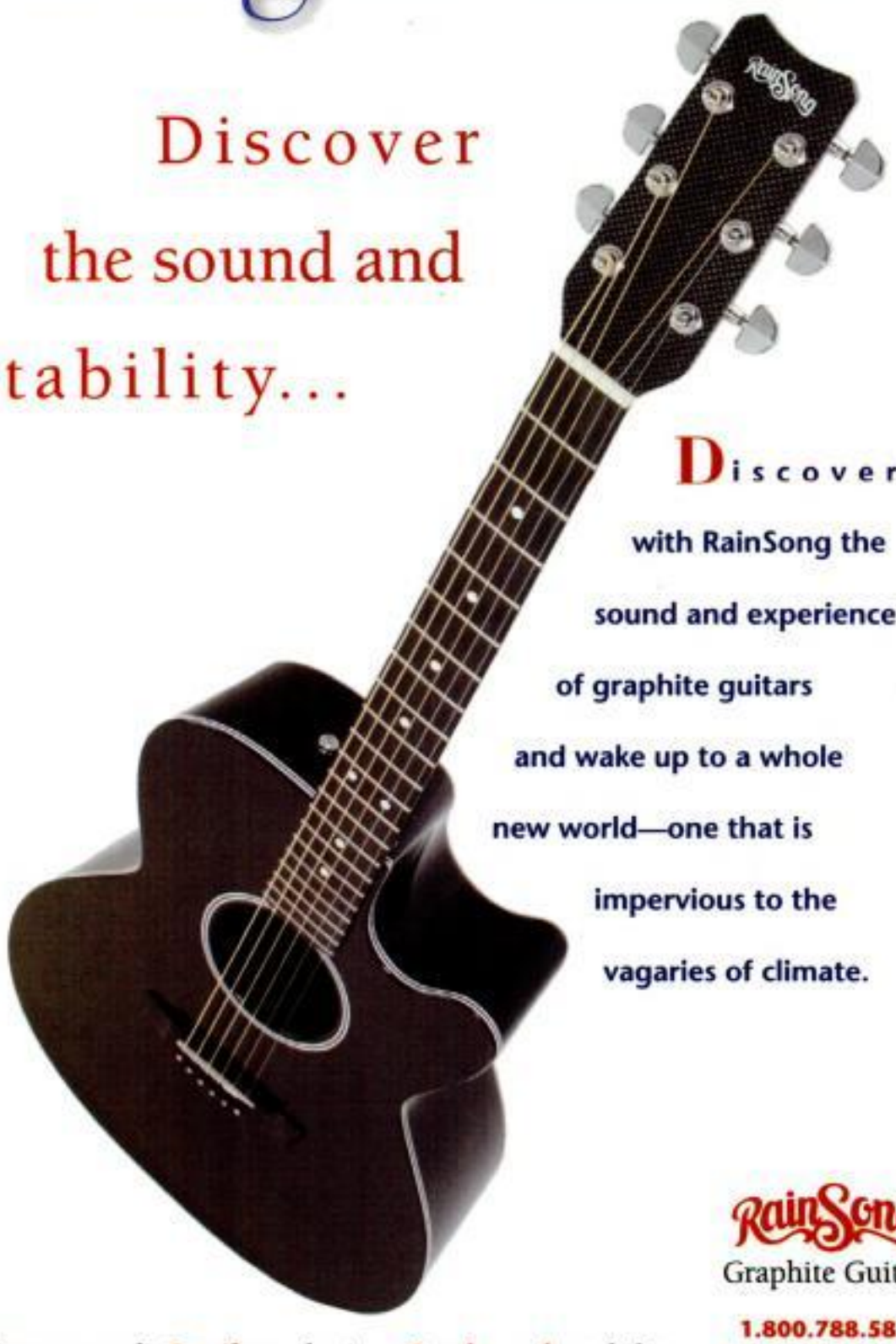
Similarly, a Stratocaster isn't a complicated guitar. You treat it right and it'll treat you right. You lay into it, and it'll fight back. And when looking at one, you may be struck by the overarching thought that no guitar is more womanly than a Stratocaster. It's curvaceous, deliberately shaped to be held close and to respond to your hands. You don't just play it; you forge a relationship with it. Maybe it's no surprise, then, to hear Lenora say that sometimes Vaughan slept at night with one arm around her and another around the guitar he named for her.

Despite their love, Stevie and Lenora divorced in 1988, unable to sustain the pressures of fame and the damage from his years of drug and alcohol abuse. Vaughan, as always, continued to play Lenny, selectively and with great passion. He featured it on its namesake song, of course, and was later fond of playing it on "Riviera Paradise" from 1989's *In Step*, the album that celebrated his newfound sobriety.

Years after Stevie's death in an August 1990 helicopter crash, and at the behest of his older brother, Jimmie, Lenny became the only guitar from Stevie's estate to be made available to the public. The $623,500 Guitar Center paid for the guitar was hefty, but ultimately the figure is simply a reflection of the effect Stevie Ray Vaughan and his music had on the people in his life and on the world. After all, Lenny was nothing more than a pawnshop special before it became one of his most cherished guitars. What followed was a love story that lives on to this day. •

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RETURN *OF THE* SWAMP KING

JOHN FOGERTY channels some of that old Creedence magic on his new solo album, *Revival.*

By HAROLD STEINBLATT



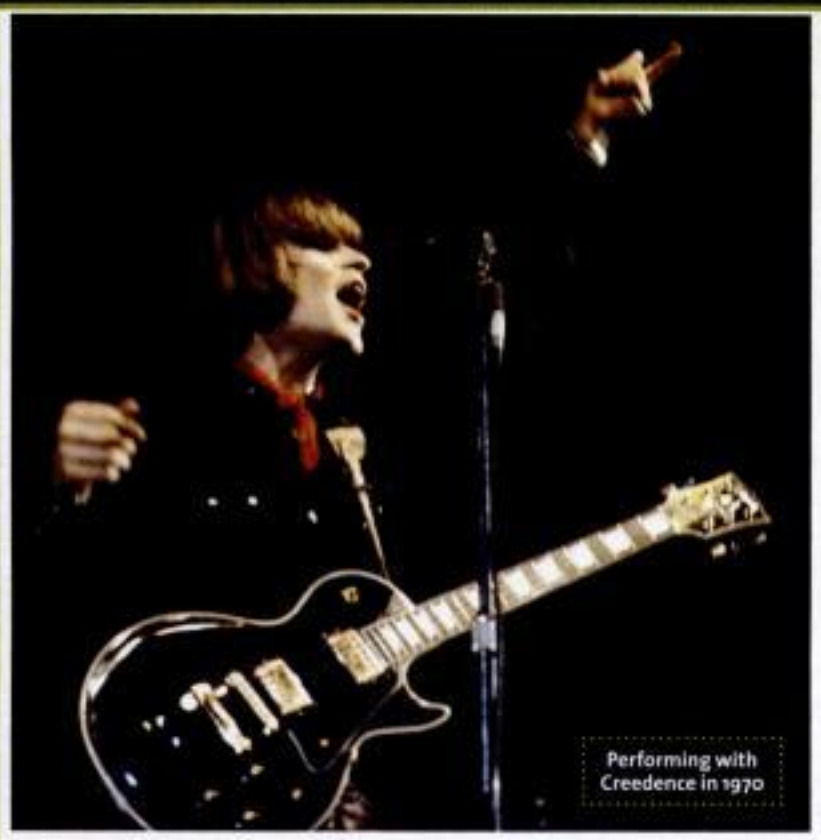
CREEDENCE CLEARWATER REVIVAL fans, your long nightmare is over. With the release of his new album, *Revival*, John Fogerty has returned to the sound that made Creedence famous, embracing—after more than three decades and five solo albums' worth of resistance—his status as the undisputed Grand High Exalted Mystic Ruler of Hoodoo Swamp Rock. The man who was so estranged from his CCR past that for years he refused to perform his own classic songs is back in the chooglin' business.

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Fogerty onstage with Creedence Clearwater Revival, at the Oakland Coliseum, California, January, 1970.

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Performing with Creedence in 1970

It's been a long time coming, too. It all began going south for Fogerty in 1972, when his bandmates' mutiny against his artistic control of the group resulted in its dissolution. After releasing an album of country covers, *The Blue Ridge Rangers*, in 1973, Fogerty turned over his future artist royalties to Creedence's label, Fantasy Records, in exchange for the abrogation of his contract. He signed a deal with Asylum and, in 1975, released the solo album *John Fogerty*, on which he played all the instruments. Though it featured several fine Creedence-style songs, including "Almost Saturday Night" and "Rockin' All Over the World," the record sold poorly.

Fogerty then seemed to disappear from the earth, as he spent the next 10 years engaged in legal battles with Fantasy. He finally reemerged in 1985 with the hugely successful *Rock and Roll Girls*. One of the album's hits was "The Old Man Down the Road," a distinctly Creedence-like tune that led Fantasy to sue the artist for copyright infringement—of his own material. Though he would ultimately triumph in court several years later, Fogerty failed with his next album, the heavily produced, misanthropic *Eye of the Zombie* (1986). Once again he went into a self-imposed exile that saw him spend much of his time seething and struggling with writer's block.

He made his second comeback, in 1997, with the laidback, rootsy *Blue Moon Swamp*, for which he was awarded a Grammy. The album tour saw him perform Creedence songs, something he had not done, except for a few occasions, in many a blue moon. A year later Fogerty released *Premonition*, his first live solo album, and in 2004 came *Deja Vu (All Over Again)*, much of which was a showcase for Fogerty's acoustic guitar playing. Far more shocking was his return a year later to Fantasy Records, which had changed ownership. Shortly thereafter, the label released *The Long Road Home—The Ultimate John Fogerty/Creedence Collection*, a pairing that was a harbinger of something dramatic to come.

That something, of course, is *Revival*. Fogerty says he was unconcerned that the effort would be perceived as some sort of contrived stroll down CCR memory lane. "That could never be the case, and that starts with the songs," he says. "I think they're pretty good." As for any similarities to Creedence music, he adds, "Why should that surprise anyone? That was *my* music." Fogerty's confidence in his material is perhaps best reflected in the fact that one of the new tunes is called "Creedence Song," which celebrates the staying power and universal appeal of his old hits.

Revival is worthy of its name. Fogerty can still hit that high note with the best of them, as he makes passionately clear on anti-war, anti–George Bush screeds "I Can't Take It No More" and "Long Dark Night." The songs, from the country-inflected "Broken Down Cowboy" to the rockabilly thumper "It Ain't Right" to the sizzling Cream/Jimi Hendrix tribute "Summer of Love," are characteristically uncluttered and meticulously crafted, while Fogerty's band—a four-piece unit that includes Hunter Perrin on guitar, David Santos on bass and Kenny Aronoff on drums (with contributions by keyboardist Benmont Tench)—is Creedence-tight. Last and hardly least, every track on *Revival* offers stirring testimony to the fact that Fogerty remains the master of the hooky riff and rhythm part, the melodic minimalist line and the raunchy blues-based rock solo.

> "I'M JUST THRILLED TO DEATH THAT I'VE REDISCOVERED MY MUSE. THIS IS WHAT I LIKE."

Fogerty says that *Revival* represents his triumph not only over a monkey on his back but also a demon-like creature on his shoulder. "There were many times that I'd have a guitar and start playing a groove in my old style, and all of a sudden this gremlin would appear next to my head and scream, 'No! You don't want that again. You're gonna be sued!' Then, one day earlier this year, I was in my music room and getting into that kind of swampy groove again, feeling pretty good about myself. And I literally said the words, 'Creedence song.' I thought, 'That would be a neat idea: a song called "Creedence Song."' Out pops that little lawyer-like gremlin again, but before he can even open his mouth and point that finger I say, 'Go away, be gone! You're not welcome here. You are

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Photographed at home in 2004



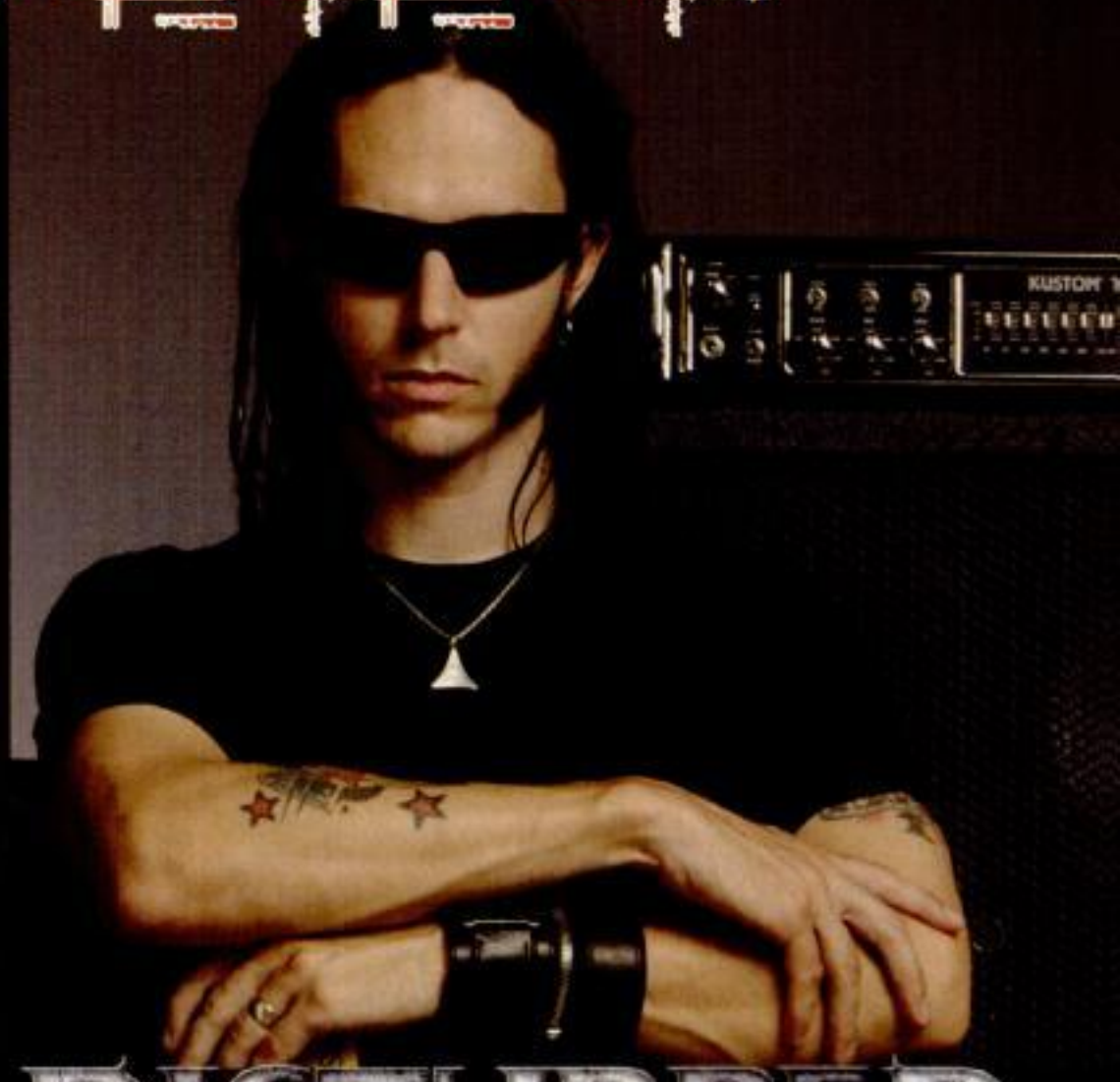
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RAISE THE DEAD



TRIVIUM
Paolo Gregoletto



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With CCR in New York City, 1970



Photo shoot for the *Willie and the Poor Boys* album cover, 1969

banished from my life!' He disappeared and hasn't been back since."

* * * * *

GUITAR WORLD So how does it feel to be back with Fantasy, your erstwhile nemesis?

JOHN FOGERTY Yeah, that was a good move for me, because it reconnects me with my earlier work. As you know, the old owners sold the company, and that's the only way it could have ever happened. But it's kind of cool to be connected this way to my early repertoire.

GW Especially now that you've reconnected to the actual music. The early critical returns on *Revival* are that it's your best solo album to date, specifically because it is so Creedence-like.

FOGERTY I absolutely agree with that view—in fact I endorse it! I'm just thrilled to death that I've rediscovered my muse. This is what I like. This is what belongs.

GW When and why did you decide to revive your old self?

FOGERTY Not long after *Deja Vu (All Over Again)*, which has a lot of acoustic material, came out, I thought to myself one day, Gee, Fogerty, your psyche has taken some pretty weird turns, and you've gone off on a lot of tangents in your solo career. [*laughs*] And, having overcome all those demons—those gremlins—I realized that I wanted to get back into rock and roll. It's what I do well, who I am at the core. It was my first love as a young boy playing the guitar. I had a lot of other influences as I grew up, but I certainly thought of myself as a rock and roll musician. And I wanted to really get back there on this album.

GW You've returned to Fantasy and are now playing in your old Creedence style. Any chance you'll take it one step further and have some kind of rapprochement with your old bandmates, Stu Cook and Doug Clifford?

FOGERTY No, so much bad stuff happened that, while I don't walk around worrying about it all day long, like I used to, I don't see that sort of thing in the future. You know, there's an old joke about a scorpion who asks a frog to carry him across a river. At first the frog refuses, saying, "I can't do that because you're going to sting me." But then he finally relents, and just as they get to the other shore, the scorpion stings him. And the frog says, "Why did you do that?" And the scorpion answers, "Because I'm a scorpion." The point being that just because I've gotten over what happened doesn't mean I've forgotten. I am not going back there again; there's no point.

GW Let's take this in a more positive direction. How did the album actually come together?

FOGERTY I started writing in my studio just after New Year's Day, working eight hours a day for about a month. And that first months' worth of songs were just pretty dreadful, totally pedestrian. But things changed, thanks to a wonderful hollowbody humbucker [*model BB1200*] guitar built by an Australian company, Maton, that I got toward the end of last year.

The first time I picked it up I wrote "Broken Down Cowboy," the first really good thing I came up with. And the next song I wrote, also on the Maton, was "Gunslinger." Those two really triggered things for me, and after I'd gotten together a basketful of pretty good tunes, I picked up the Maton again and wrote "Don't You Wish It Was True." I tried to write a song with that guitar just three times, and I came away with those three tunes. It's like a genie in a bottle. I've never had such a strong batting average with just one guitar. [*laughs*]

GW Let's look at your actual songwriting process. Has it changed since your Creedence days? And do the songs—the music, lyrics, guitar parts—emerge all at once?

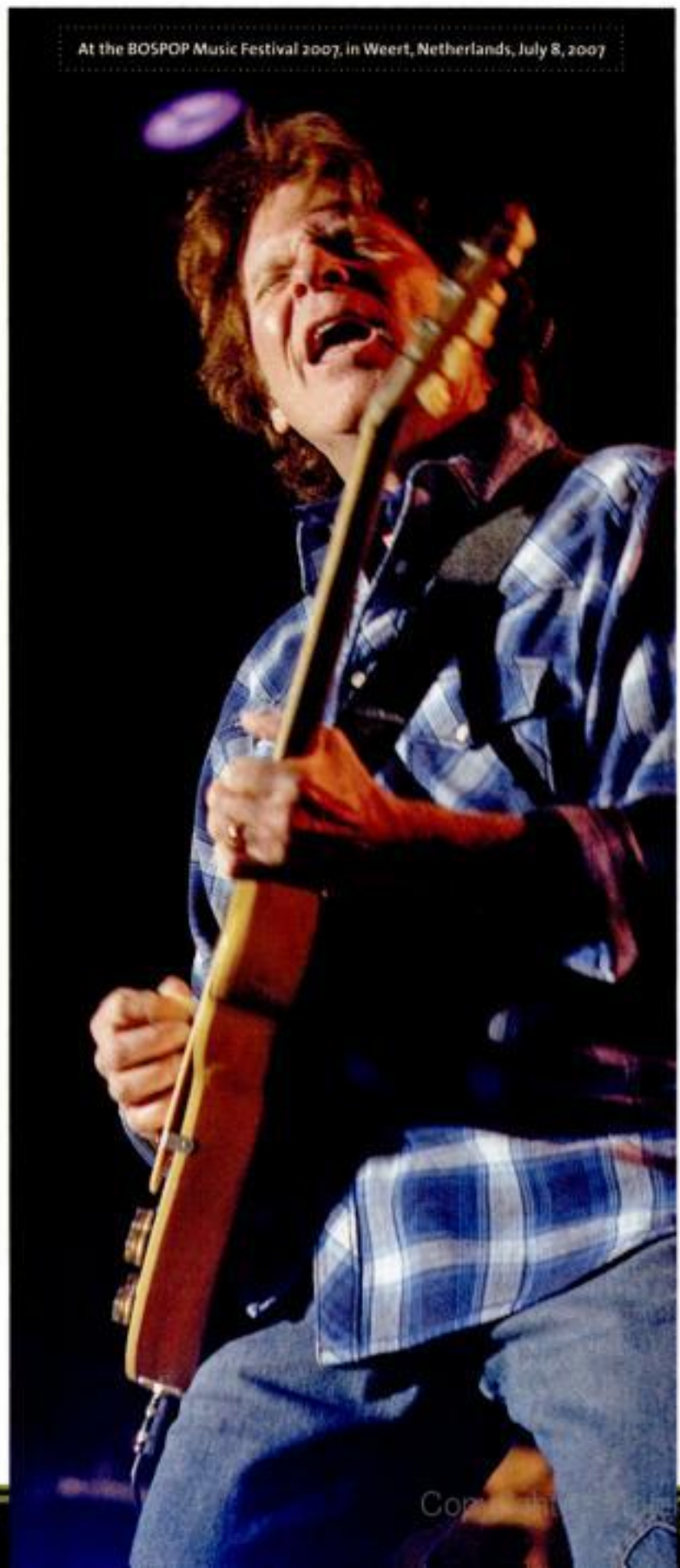
FOGERTY I write the way I always have. As to how they develop, my wife says that when I'm asked that question I should say, "They come from the deep recesses of my soul." Actually, the songs start out like a vague shape in a fog—like I'm channeling a distant radio station. After a while, things start to come clear; usually it starts with a guitar riff, or a chord sequence like the one that begins "Bad Moon Rising." From there I usually write the song, or at least I'll get a song title and a sense of what it's about. One thing I *don't* do is say something like, "This is gonna be a pop song," or "This one is a funky swamp song."

> "THE SONGS START OUT LIKE A VAGUE SHAPE IN A FOG, LIKE I'M CHANNELING A DISTANT RADIO STATION."

The thing is, when it finally started to happen for me early this year, after that month of dreadful songs, my freight train started coming down the track like a locomotive. But you cannot make that happen. You can only try to set it up mechanically, with a writing pad, a cup of your favorite coffee, a quiet room and a good guitar.

GW Once you write a song and devise an arrangement, does it ever change?

FOGERTY Sure. "Don't You Wish It Was True," from the new album, originally started off with my strumming a guitar in a "Proud Mary" type of groove and then adding Steve Cropper–style



At the BOSPOP Music Festival 2007, in Weert, Netherlands, July 8, 2007

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fills. But then I began seeing something very beautiful, filled with light, and I wrote the line, "I dreamed I walked in heaven." And then the music took on a whole different tone to match that mood.

GW Getting back to the album: What happened after you wrote the songs?

FOGERTY I took a four-piece band, including myself, and rehearsed the songs for some period of time. And when I got to the point where I was comfortable with them, where basically four guys—two guitars, a bass and a drum—had something valid and presentable. Then we went into the studio and recorded them live over a period of just 12 days. And that was very different from anything I've done since the days of Creedence Clearwater.

GW The process took just 12 days?

FOGERTY Yeah. But I had to do a lot of work ahead of time to make that possible, to where the arrangements were so complete that I would later stay out of the way as we recorded them.

GW You mapped everything out?

FOGERTY Yes, to a point where it was completely presentable, and where there would be no need for alteration. It's the same process I used with Creedence, and that's one reason it sounds so ... "Creedence-y." [*laughs*]

GW In a previous interview, you noted that you wrote the parts for the other Creedence members, and that after recording the songs, you "threw everyone out of the studio." Did you take the same micro-managed approach with *Revival*?

FOGERTY Pretty much. Yeah, I usually wrote out the rhythm and bass parts. But there certainly was a process of discovery during rehearsals with this band. A good example would be the song "River Is Waiting," where at one point David Santos said to me, "Hey Fogerty, how about if I do this reggae-meets-Motown kind of thing. Then he started playing it with a pick—it was awesome. I looked at him and said, "Buddy, you've just got yourself a job." [*laughs*]

It's a whole different atmosphere than it was with Creedence. Because everybody knows I'm the leader, you get an environment where the musicians are eager to make things as good as we can make it.

GW Let's talk about some of the songs on *Revival*. Your response to the war in Iraq on "Deja Vu (All Over Again)," from your last album, had sort of a wistful, almost resigned quality about it. You deal with the same subject on *Revival* in "I Can't Take It No More" and "Long Dark Night," but this time you sound viscerally angry.

FOGERTY It is angry; it's very angry. And they're played that way too, with just full-on, high, intense energy, no kidding around. It's like someone screaming at the top of their lungs—"I can't take it no more!" A less civilized person in the same state would be liable to grab something and commit some kind of violence, you know? [*laughs*]

GW And that rage is triggered by...

FOGERTY By watching George Bush just keep saying "Stay the course," over and over, no matter how things go. We pour a bunch of troops in, there's more killing and pain, and he says, "Stay the course." We're getting clobbered, but we need to do more work. "Stay the course."

GW "Summer of Love," your nostalgic reflection on psychedelic days gone by, pays explicit musical tribute to Jimi Hendrix and, especially, Cream-era Clapton. Your guitar's tone is a little more "womanish," to use Clapton's description of his sound, than is your wont; the bridge sounds almost more "White Room" than "White Room" itself; and your solos go on for much longer than usual. There's also a hint of Jimi Hendrix's "Purple Haze" in the way the instruments drop out at the end of the verses as you sing the last line, and in some of the riffs. Were you a fan of these guys back in '67?

FOGERTY Oh, well, I loved, and still love that sound. I'm absolutely paying homage to Eric, Cream and Hendrix on that song, and even Deep Purple. But I couldn't really do that sort of thing in Creedence, because I couldn't stop playing rhythm long enough to be able to, really. We were basically built on the model of Buddy Holly and the Crickets, the Beatles, or even Elvis in the Sun days, where you have a rhythm guitar, and sort of a "rhythm lead guitar." Clapton and Jimi, they were able to come out and have their tone dialed in, and they didn't have to play all the chords at the beginning of the song. It's a whole different approach than mine in Creedence, where it was my role to play rhythm half the time, like in "Proud Mary," and then jump out and take a short solo. And what I mean by "rhythm



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lead" is that most of the solos were written in a rhythm guitar vein, with lots of double and triple stops—not that I spoke in those terms back then!

But every once in a while I would think, Gee, I never get to just stand and play lead the way Eric gets to. [*laughs*] So on "Summer of Love" I take advantage of that opportunity. All the way from the beginning to the end of that song, I play like a lead guitar guy.

GW With Creedence, you were known for your reliance on a Rickenbacker 325 semihollow, a black Les Paul Custom, a Gibson ES-175 and, of course, Kustom amps. What'd you use on this album? "Summer of Love" seems like a good place to start.

FOGERTY I recorded that with a beautiful guitar PRS made me a little more than a year ago, plugged into a Cornford 50-watt MKII amp with 6L6s. The guitar, which has one cutaway, is based on PRS' Singlecut Trem model, with a body that's a little bit thicker than usual. The pickups are PRS, but not those that ordinarily come with that guitar. I wish I could tell you exactly which ones they are, but I chose them because I was going for sweetness and volume, but not too much volume, if you know what I mean. I play "Summer of Love" on the neck pickup.

The very first time I plugged that guitar into the Cornford amp for that overdriven sound I could hear this beautiful extra bark up in the high register, almost like you'd get with a hollowbody, and yet with all the wonderful, creamy, thick stuff that you get with a neck humbucker. And that sound just said to me "The Summer of Love."

GW What did you use on "Creedence Song" which, not surprisingly, has that classic "Green River"–like raunchy tone?

FOGERTY That's that same wonderful PRS guitar, played through that same Cornford amp, though the sound isn't nearly as overdriven as "The Summer of Love." When I play that song's funky E7th rhythm thing on the guitar, the combo provides solid support for the band and yet, when I take my little lead licks, I don't even have to change tone. And I used the Singlecut Trem and the MKII on "Don't You Wish It Was True" for a very different sound altogether. Basically, the PRS sounds like a great Les Paul, and yet it can go places my old Les Paul couldn't.

GW What did you use to get that single-coil sound on "Broken Down Cowboy" and "Gunslinger"?

FOGERTY Well, though I wrote those on that Maton I told you about, I recorded them with a wonderful guitar built for me by Ernie Ball. It took six or seven tries, but when I finally got just what I wanted, I told a lot of people that it's the best-sounding guitar in the world. It's got three single-coil pickups and looks—I don't know if they'd like this description—very Strat-like. And it sounds like it could have been built by Leo Fender himself...in his heyday. [*laughs*]

GW Before finishing up, I must ask you about your preference for Kustom amps back in your Creedence days, particularly the K200A-4 model you bought back in 1968.

FOGERTY Well, they really sound great in a rhythm mode—they produced the best rhythm sound I heard in all those years. Much of what I arranged was for those Rickenbacker guitars, with Tom and I strumming lots of open chords, and since the Kustoms were solid-state, they didn't overdrive, didn't distort, and I found no other setup that played that electric jangle so well. When I would play lead, I'd stomp on this little harmonic clipper, they called it, for fuzz. And the Kustoms were great live because you could trust them not to blow up the way tube amps would.

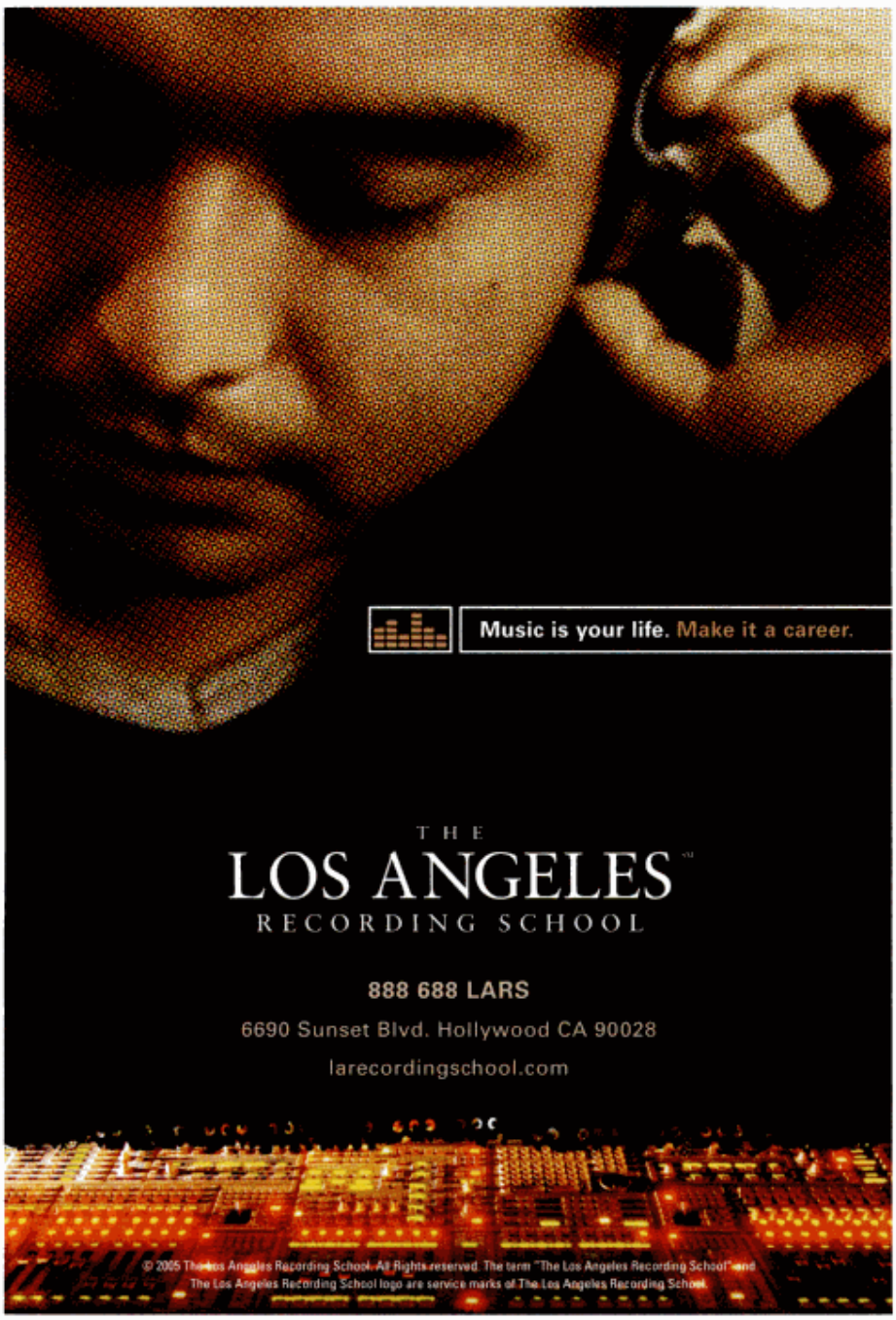
GW Do you still have that amp?

FOGERTY Yes, but I rarely use it these days. I'm always interested in seeing a cool modern version, but I'm still waiting for that.

GW Now that you appear to have made peace with your Creedence self, what's your perspective on the long series of struggles you had after the band's breakup?

FOGERTY I completely recognize now that both of my layoffs, whatever you want to call them, really harmed me. They had a terrible impact on my creativity. And they were certainly detrimental to my career. I know that, for instance, there is a huge segment of the population that doesn't really even know who I am. They're familiar with Creedence in a sort of oldies-but-goodies way, but not with me or the role I played in the band.

Those things have been harmful, absolutely. But I'm in such a good place now, finally. It seems that when I walked into my little music room early this year, I was back. And the good songs started coming again.



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 (continued from page 82)

frame. To make the visuals sync better to the music, we had Kevin Shirley [*sound engineer on* Led Zeppelin DVD *and the band's 2003 release* How the West Was Won] move the music around with Pro Tools. He really did a fantastic job. It's much better now.

But as I mentioned earlier, in the original film I'm out of sync a lot because I was trying to mime to my own improvisation at Shepperton, but it didn't look so obvious because everyone else was out of sync, too. Since Kevin was able to really tighten the vocals and the drums, now I *really* look out of sync! [*laughs*]

GW The album soundtrack to *The Song Remains the Same* has also changed substantially.

PAGE Yes. Our first major change was to include the entire set in its original running order, something we've never done on a live album before. So of course the new soundtrack album features songs that weren't on the original. The pacing of the movie is different from the pacing of our actual 1973 set, but for those that are interested, the CD gives you that original experience.

GW I appreciate the new mix on the CD. I always felt that the original was a little dry and lacking in concert hall ambience.

PAGE That may be. I always thought it was a little flat dynamically. But I've got to tell you, when Warner Bros. put out the movie on VHS and DVD, they just threw it out there without involving us. The same with the soundtrack. So, to be fair, this material has never been remastered or received the care it's deserved until now.

GW When the movie finally came out, it was a pretty big box office hit.

PAGE It was really gratifying. This was in the days before VHS tapes or DVDs, so the only place you could see it was at the movie theaters. It had a big cult following, and people would see it multiple times at midnight movie festivals. It was like the *Rocky Horror Picture Show*.

GW And it was probably hard to get Led Zeppelin concert tickets. The movie was the only way many people could see the band.

PAGE That's why we did it. It made sense to do it. But, as usual, whenever we worked with people outside of our core group, it was a shambles. We did our best to pull it together, and it required a lot of imagination to salvage what could've been a disaster.

GW It's always harder than it should be to get people to put the same care into a project as you would.

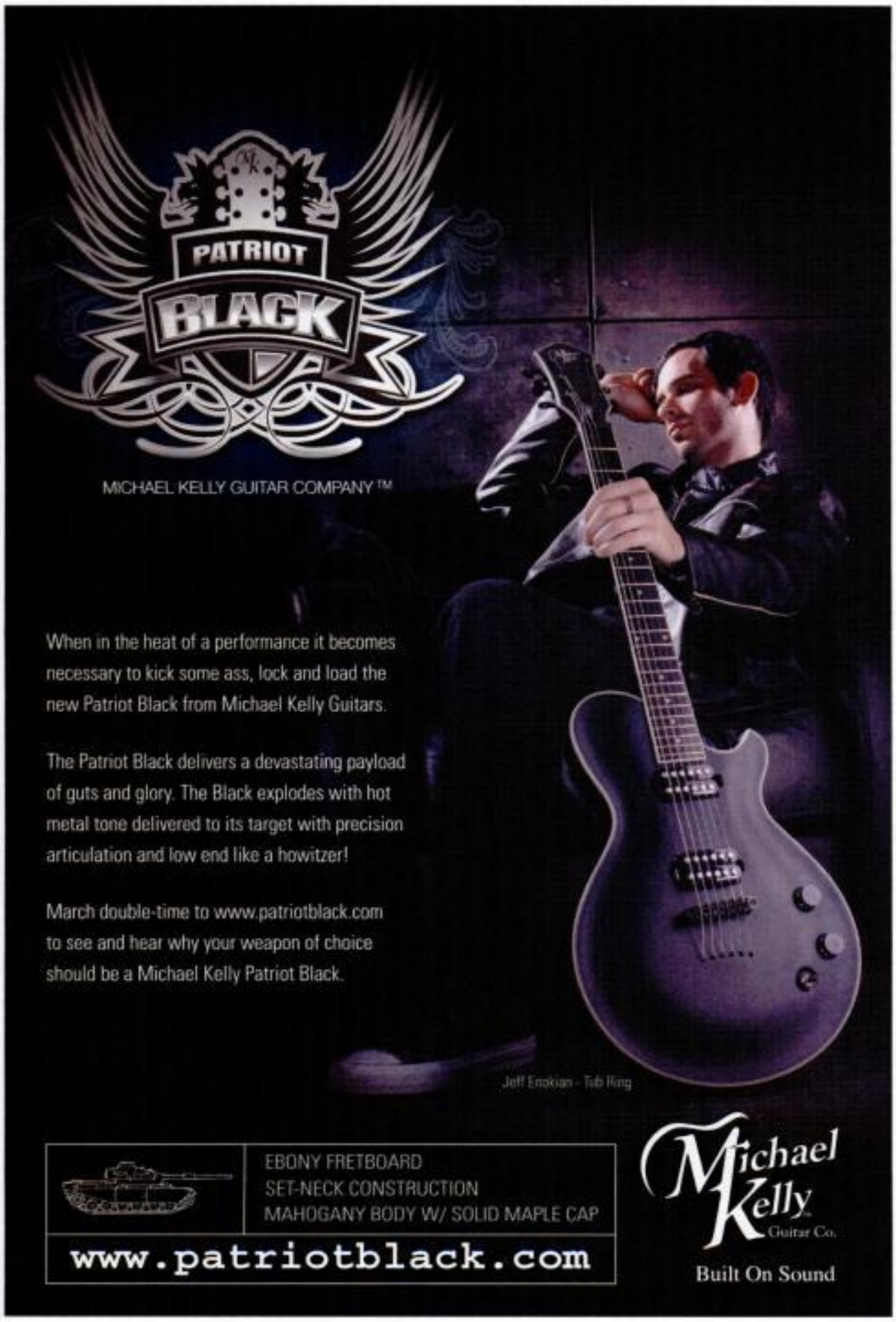
"ALL I HAD TO REALLY WORK WITH WAS AN OVERDRIVE PEDAL, A WAH-WAH, AN ECHOPLEX AND WHAT WAS ON MY GUITAR. AND I HAD TO CREATE THE ENTIRE RANGE OF SOUNDS FOUND ON THE FIRST FIVE ZEPPELIN ALBUMS."

PAGE You'll see a great example of that sort of carelessness in the film. Before I went onstage, I warned all the cameramen to stay away from me within reason, because I didn't want to be distracted while I was trying to perform. Of course none of them listened, and at one point you see this guy with a camera coming up to me and he's stepping all over my wah-wah pedal! You can hear it going up and down, so I just carried on using that wah-wah sound. What else are you going to do? It's "warts and all," the whole damned thing!

GW Watching the film, I was impressed by the amount of precision, finesse and control you applied to working the volume and tone knobs on your guitar. It's almost a lost art.

PAGE First, you have to be lucky enough to have an amp that operates on the threshold of clean and dirty, so that it can interact with the controls of the guitar. Once you have that, then you can start really playing with the volume and the control.

It's different these days because there are so many ways to create guitar sounds, but back in the Seventies you had to use what little you had to the greatest effect. All I had to really work with was an overdrive pedal, a wah-wah, an Echoplex [*tape delay*] and what was on my guitar. It wasn't a lot, and I had to create the entire range of sounds found on the first five Zeppelin albums. With that in



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Jones, Bonham, Page and Plant with the *Starship*

mind, the volume and tone controls, and how and where you picked, were quite important.

GW How did the rather lengthy live improvisations on songs like "Dazed and Confused" and "No Quarter" develop?

PAGE Well, when you're playing with a band that was as good as we were, you didn't really want to stop after a one-minute solo! And look, if you're playing the same songs night after night on a long tour, improvising was a way to keep the music alive and interesting for yourself. I never wanted the songs to settle in. I've always enjoyed living by my wits with regard to my guitar playing. That goes back to even my session musician days, where I had to come up with parts on the spot.

People have complained to me through the years that I never played the solos from the albums live, particularly on something like "Stairway to Heaven." But maybe I should do that at the reunion show, just to prove I can actually play them. [*laughs*]

What I like about improvising is that great music is about tension and release, and sometimes you pull something out and sometimes you don't. It's not exactly a failure when you don't play something great; it's more like a heroic glitch! [*laughs*] Your chance of success is greater, though, when you're surrounded by other great musicians, like I was.

GW Did you prepare for the film? Were you concerned about playing your best for posterity?

PAGE No, it wasn't like that at all. I think

"EVERYBODY WAS STONED AT THE TIME OF *THE SONG REMAINS THE SAME*, BUT AT LEAST WE DID *OUR* JOB."

the only way I prepared for the filming was by staying up for five days straight! [*laughs*] That's the truth. I mean, we were in New York, we were making a movie and playing great shows, and it was difficult to shut down that kind of electricity. You'd try to go to bed, but most of the time you gave up, because it was more fun just to go out and enjoy yourself. It was seriously conducive to that.

During a typical Zeppelin show there was such an intense exchange of electricity between the band and audience. The band set off the charge and the audience gave it back, and it just built through the night. That was the phenomena: that transmission.

GW Weren't you having some problems with your hands at that time?

PAGE No, I did have some tendonitis around that time, but I was over it. There was no injury there. Not to the fingers, anyway. [*laughs*]

GW When you went back and revisited the soundtrack and the movie, did something stand out for you?

PAGE Yeah, I thought "Rain Song" was really good. I bet you didn't expect me to say that, but it has a real drama to it. It's not as good as the studio version, but I think it has its own character. I also liked the bowed section on "Dazed and Confused," which really went well with the fantasy sequence.

GW One last dumb question regarding the '73 performances: Who re-haired the violin bow that you destroyed night after night while

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playing "Dazed and Confused"? Fixing a bow is not something just any roadie can do.

PAGE As you know, new violin bows are expensive, so what we would do is buy a bunch of warped ones and take them on the road. They were much cheaper!

GW Let's talk about the reunion show in London. Why the reunion now?

PAGE I know why *I'm* keen on doing it. I really enjoy playing with the other musicians, and it's a chance to do it properly. We're taking it very, very seriously, and I know it will be good. It could've happened anytime, anywhere, but we respected Ahmet Ertegun, and paying tribute to him was a good motivation.

GW How long have you been rehearsing?

PAGE Actually, the bulk of the rehearsals are going to be in November, but we've gotten together a few times and started working on some things.

GW How is the band different?

PAGE Well, Jason Bonham is not John, but I've played with him quite a bit, so it's going fine. I brought him out with me as my drummer on my solo *Outrider* tour [*1988*], so he's aware that I might not play the same thing every night. [*laughs*] So that's good!

GW How long are you going to play? Any surprises?

PAGE Initially, they asked us to play a certain amount of time, but we've extended it to get more songs in. We quickly realized that we couldn't play "Dazed and Confused" for 30 minutes, have a drum solo and then play



Los Angeles Forum, 1973

"Stairway to Heaven" for 20 minutes and leave. [*laughs*] You know, do "Rock and Roll" as an encore and be off! We just couldn't do that. So in order to show people how we used to perform, and play with flair and passion, we're going to do a pretty long set.

One surprise is that we're going to play "For Your Life," which we've never played in concert. I don't think we've played it any other time than when we recorded it. It's quite a tricky piece of music, so I'm pleased we're doing it.

GW What was the first song you guys played together at the reunion rehearsals?

PAGE It slips my mind, but I think it was "Houses of the Holy."

GW Did the music come back to you easily?

PAGE It's not like I haven't played over the last several years; I just haven't made a profile of it. I played a lot of Zeppelin when I toured with the Black Crowes [*in late 1999*] and with Robert.

GW Are you using your original gear?

PAGE I'm using some of the original guitars like my number-one Les Paul and the [*Gibson EDS-1275*] Doubleneck. I've got a Les Paul Custom that I'm pleased with [*see sidebar*]. I haven't settled on what amps I'm using yet, but I'll be using the pedal board that I used on all the Plant/Page projects.

GW What's the prevailing mood? Do you think the reunion will extend to other shows?

PAGE I don't know. I've read that Robert Plant doesn't think it will, but it's a bit silly because there is such a massive demand. It's a bit selfish to do just one show. If that's it, we probably shouldn't have taken the genie out of the bottle.

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ON DISC

IT'S ALL IN THE HANDS

Pick-hand anchoring, varying degrees of muting and "cheating" at chords.

HI EVERYONE, Dave Mustaine here. Welcome to my first-ever attempt at writing a guitar column. We're about to embark on a mysterious guitar journey together—and since I really don't know what I'm doing, it should be an interesting one!

I've read other players' columns in the past and always hoped that someday I'd be able to do something similar. But being self-taught, I had to wonder what I could possibly teach anybody, since I have no real idea what I'm doing when it comes to talking about scales and music theory. For me, the exciting thing about writing an instructional column for *Guitar World* is that gives me a chance to tell and, via the CD-ROM video, show you in great detail the various techniques I use in the creation and performance of Megadeth's music.

My hands are the most important part of my sound and playing style; they make all the difference in the world. Of course, my Dean guitars, Marshall amps and effect pedals are extremely important to my tone, but because I'm always using my hands, I can pick up pretty much any guitar plugged into any amp and still sound like me. My sound is a result of how I use the flesh of my pick hand to damp or mute the strings on one side and the way I fret the strings on the other side. I also do a lot of muting with my fret hand, which might come as a surprise to most people.

FRET-HAND MUTING

I look at the guitar as being both a percussive and melodic instrument, because it can be played either way. Sometimes I'll choke the strings with my fret hand while I'm picking or strumming, which creates a hollow, pitchless and percussive *chu-ka* sound. The sound is similar to that of a guiro, a ribbed wooden Latin percussion instrument whose surface you scrape with a stick.

FIGURE 1 is a simple example that demonstrates what I'm talking about. All I do is strum the strings while lightly laying my fret-hand fingers across them, without pushing them down against the frets. If you watch the **FIGURE 1** footage on the CD-ROM, you'll notice that I'm muting with more than one finger. I do this so that I don't inadvertently sound harmonic chimes, something that can happen if you use one finger to mute the strings and touch them at one of the harmonic node points, such as directly over the 12th, seventh or fifths frets. Keep in mind that distortion accentuates harmonics, so this issue becomes more acute the more gain you dial in. Mind you, there are times when you may want to induce those chiming sounds, but in this particular case we don't want to.

You can hear me play the guitar in this percussive way on "Train of Consequences" (*Youthanasia*). Looking back, I think I got into this technique by learning the UFO song "Mother Mary" (*Force It*), where it's an integral part of the main riff.

PALM MUTING

Muting with the picking hand is a major part of my playing style. Palm muting involves pressing the fleshy heel of your picking hand's palm against the strings. The positioning of the hand is critical in order to mute the strings whenever and wherever you choose. Some players will let

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PHOTO A


PHOTO B


PHOTO C


PHOTO D


PHOTO E

their palm literally float over the strings, but I cheat (and I think a lot of metal players do the same exact thing): I curl my pinkie around the plastic pickup ring that frames the bridge pickup and let the heel of my hand roll across the string saddles on the bridge (see **PHOTO A**). I think I developed this habit when I started playing guitar. I was attempting to perform simple fingerpicking patterns from Beatles songs with a pick, and I figured that anchoring my pinkie in a stationary position would develop muscle memory and allow me to jump to the right string without looking.

Positioning the heel of my picking hand in this way allows me to apply varying layers or degrees of damping (palm muting) as I literally roll my palm over the bridge in either direction. **PHOTOS B-E** illustrate a few of the degrees of damping that you can attain: from none (**PHOTO B**) to a little (**PHOTO C**) to a lot (**PHOTO E**). To hear the differences, try applying them to **FIGURE 2**, which is a rhythm pattern similar to the intro riff from "Sleepwalker" (*United Abominations*), the song we've been opening our live set with lately. As you can see in the tab and hear on the CD-ROM, the riff comprises only one note—the open low E—and allows you to focus your attention on what your pick hand is doing. As you can also see and hear, doing this not only "chokes up" the string in varying degrees but also produces a weird, but cool, sound as you move the palm down the string to where it's positioned directly over the rear pickup's pole pieces.

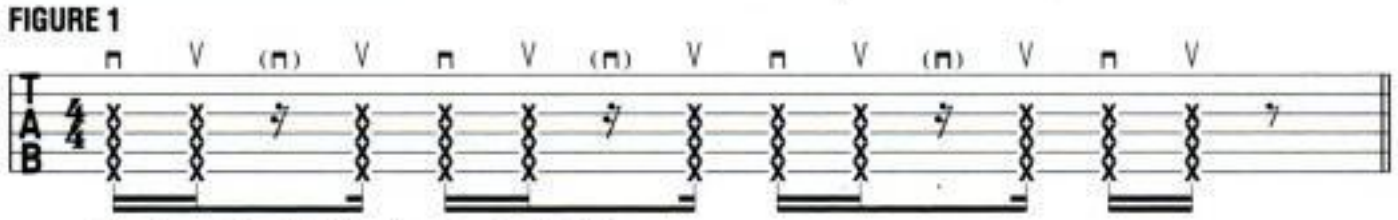
"CHEATING" AT CHORDS

Often when I'm playing chords, I'll pull off another cheat by playing only a couple of the notes. For example, instead of playing a full open E chord (see Diagram 1 below **FIGURE 2**), I'll play just the two notes at the second fret on the A and D strings, which are the fifth, B and the octave of the root note, E (see Diagram 2). Like I said earlier, I don't really know what I'm doing or what this is called, but the guys at *Guitar World* tell me that the result is an *inverted power chord*. Whatever it is, I use it a lot! And the cool thing about doing this in this particular key is that it enables me to pedal a palm-muted open low E note between chord stabs, as demonstrated in **FIGURE 3**.

As I just mentioned, I do this in a lot of songs, one of them being "Reckoning Day" (*Youthanasia*). Due to a publishing licensing issue, **FIGURE 4** is the main riff to "Reckoning Day," only played backward. As you can see, while pedaling on the palm-muted open low E note I play inverted power chords that climb up the neck chromatically (one fret at a time). Specifically, I'm playing inverted G5, G♯5 and A5 chords against the pedaled E note, which builds tension. As I sound each of these two-note chords, the bassist plays the corresponding root note down low. The combination of my distorted, two-note, inverted power chord voicings and the low, clean-tone bass notes sounds really full and clear because the frequency map isn't cluttered. In this case, *not* playing the low root note on the guitar gives the chords more air and punch.

That's it for my first column. I hope it all made sense to you. Dissecting what I do and then trying to put it into words has already taught me a thing or two, and I think it's going to help make me a better player. This is totally new territory for me, and I'm having a blast exploring it with you. Here's to the "old dog learning some new tricks." See you next month.

FIGURE 1



⊓ = *downstroke with pick* ∨ = *upstroke with pick*

FIGURE 2 rhythm pattern, à la "Sleepwalker"

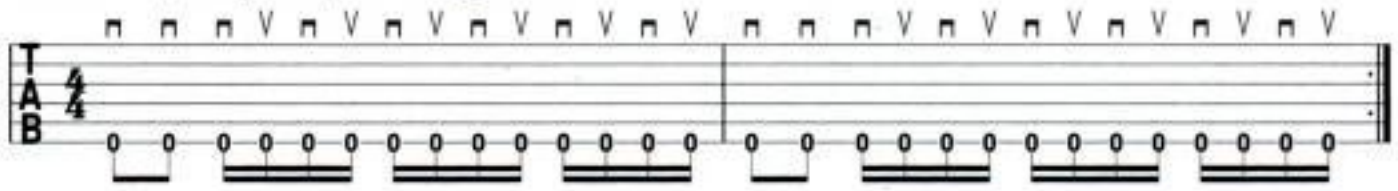


Diagram 1: E



Diagram 2: E5/B
(inverted E5 diad)



FIGURE 3

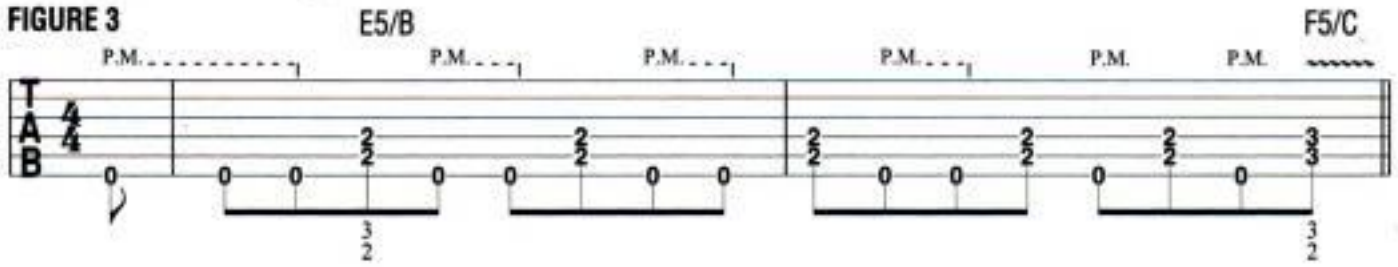
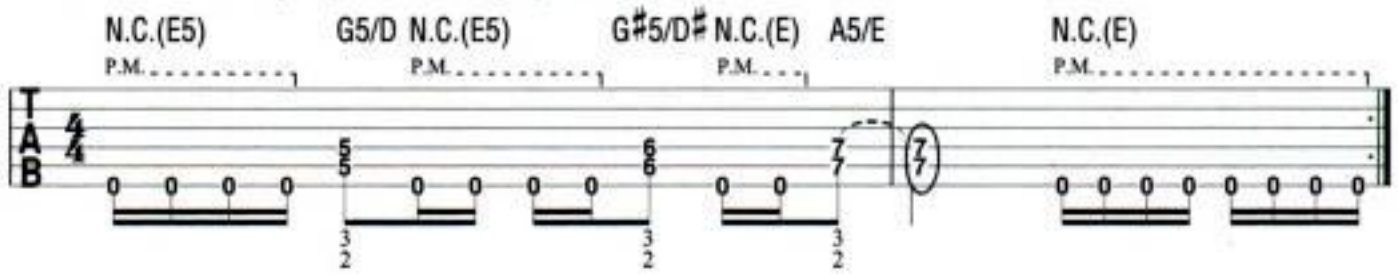


FIGURE 4 "Reckoning Day" main riff, played backwards



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OFF THE TAP

Reworking tapped licks as sweep arpeggios

I FIND THAT A good way to generate new melodic ideas is to take a lick that's commonly performed with fretboard tapping and rework it into a sweep arpeggio lick. This month I'll demonstrate how to do this.

FIGURE 1a shows a stock tapping lick based on alternating triad (three-note) arpeggios. Outlining the notes of an E minor triad (E G B), I begin by tapping the second string at the 12th fret with the middle finger of my pick-hand, sounding a B note, which I then pull off to sound E at the fifth fret, fretted with my fret-hand index finger; I then hammer onto G at the eighth fret with the pinkie. The three-note sequence repeats several times, reinitiated each time with a tap at the 12th fret. Going into bar 2, I change the tapped note to C (13th fret), which transforms the arpeggio to C major (C E G). I play this arpeggio five times then revert back to Em, all the while maintaining a fluid, unbroken stream of notes.

FIGURE 1b presents a similarly alternating Em-C arpeggio sequence performed with sweep picking. I begin by picking the notes E, G and B with a downstroke sweep across the top three E strings. I then fret a high E note, first string, 12th fret, with the pinkie and pick the string with an upstroke, after which I immediately pull off to the seventh fret, followed by an upstroke on the second string. The six-note sequence then repeats.

Moving into bar 2 of **FIGURE 1b**, I raise the B note at the seventh fret on the first string one fret to C, transforming the arpeggio to C major. Be sure to use the fret-hand fingerings shown below the tab for this figure.

Now let's move up the neck and apply this same approach to each successively higher triad inversion of Em and C. **FIGURE 1c** is played in 12th position: I begin with three notes, all fretted at the 12th fret with the index finger, but instead of holding down a barre across all three strings and letting them ring together like a chord, I try to arch the finger as much as possible and "roll" it across the strings so that each note rings clearly and independently and only until the next note is picked. When I switch to the C arpeggio in bar 2, I fret the C note, second string, 13th fret, with the middle finger while still rolling the index finger from the G string to the high E and back.

FIGURES 1d and **1e** show the next two higher inversions of Em and C. Notice in **FIGURE 1d** that I again use a finger rolling technique, this time with middle finger for the C triad. Since **FIGURE 1e** requires 24 frets, which not every guitar has, I've also included an altered, 22-fret version of that pattern, shown in **FIGURE 1f.**

Tune down one half step (low to high, E♭ A♭ D♭ C♭ B♭ E♭).

FIGURE 1a tapping

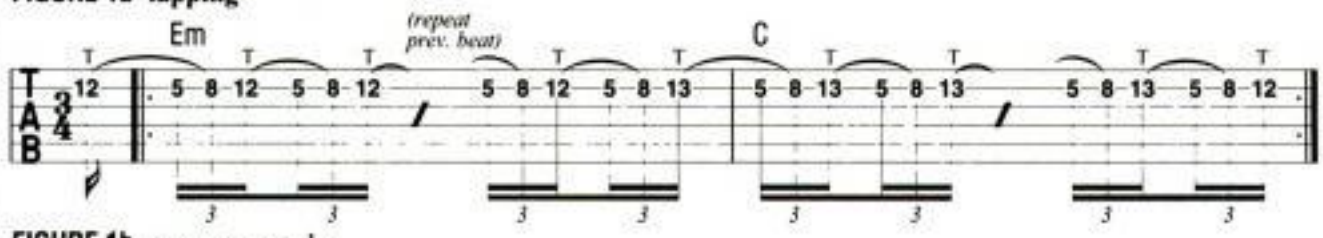


FIGURE 1b sweep arpeggios

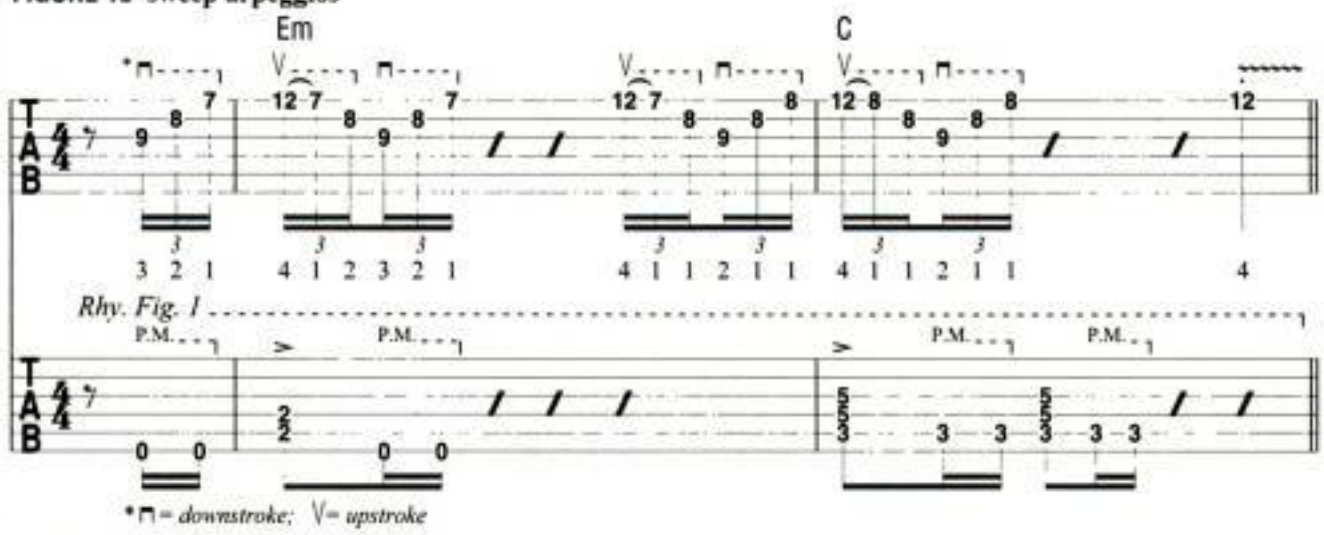


FIGURE 1c

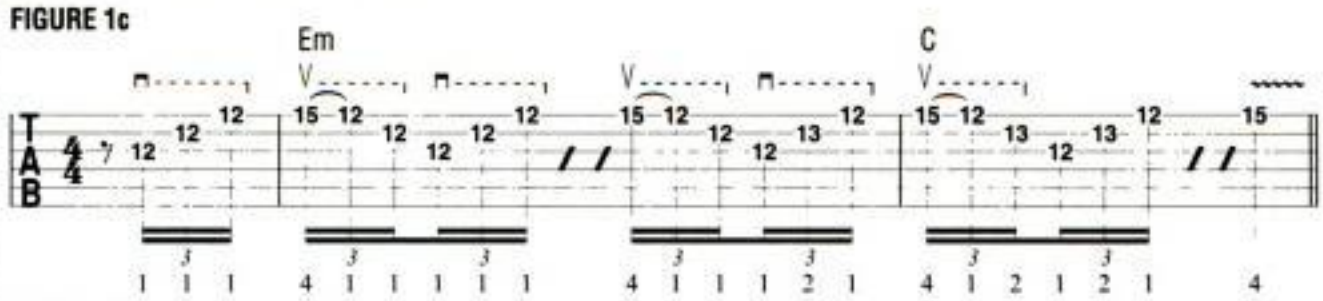


FIGURE 1d

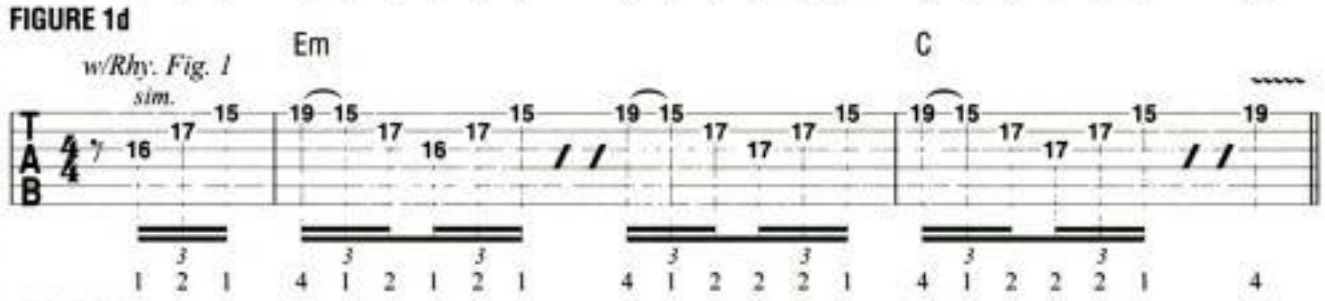


FIGURE 1e

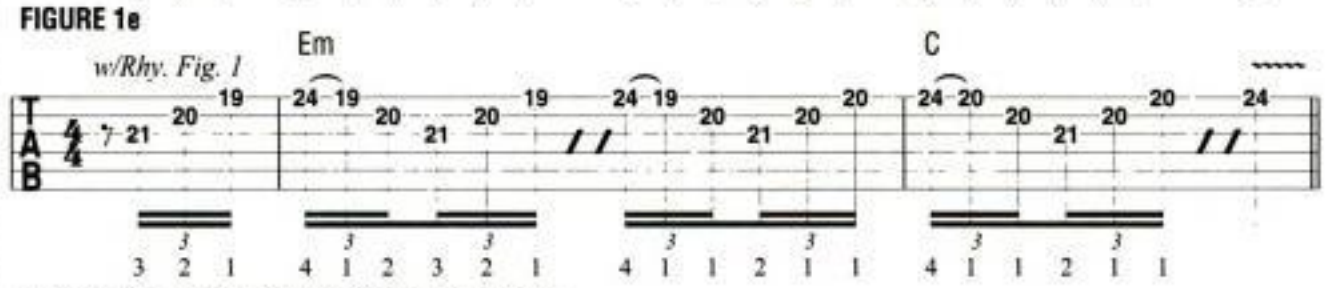
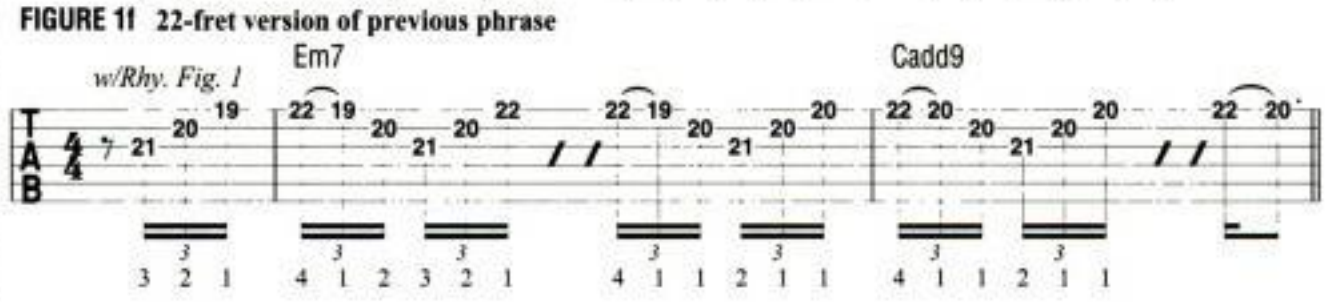


FIGURE 1f 22-fret version of previous phrase



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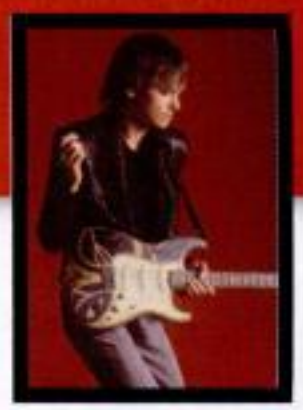
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THE 48-STEP PROGRAM

The Modal Step-Down Practice Method

THIS MONTH I'M going to teach you a special method of practice that will allow you to play short phrases and licks in a way that will keep you practicing longer and in every key.

Playing the guitar is an athletic activity, and acquiring mastery requires many hours of practice. Most instructors teach licks in a single position and in one key, and while students are often instructed to practice the licks in all 12 keys, they aren't told *how* to utilize the 12 keys. Left to their own devices, students typically change key chromatically—that is, moving vertically, up and down the neck, one fret at a time.

This is a counterproductive method because it doesn't follow any deep law of musical movement; what's more, it sounds unmusical and, as a practice routine, it's *boring*. A preferable method is to practice the keys by fourths, something that we have examined in my previous columns. This new method—called the Modal Step-Down Practice Method—will give you a way to practice short licks in a manner that is extremely satisfying but which demands that you practice the same short passage 48 times before you return to the key in which you began.

Here's how it works: Although we will move the key in fourths, while in each key we will play our lick in the following four harmonic stations: the root key (i.e., the tonic, or I), down one whole step (♭VII), down another whole step (♭VI) and down a half step, which will take us to the fifth (V). These four stations—I, ♭VII, ♭VI, V—form the first group of harmonic stations for whatever key we've chosen to work in. From the V, we will move down a whole step, to the fourth (IV). This now becomes our new tonic (I), and we repeat the entire process, moving down a whole step, another whole step and a half step, followed by a whole step descent to another new tonic.

Here is the formula as it would be laid out in position numbers if we began with B, at the seventh fret, as our tonic. (Remember that the position indicates where the index finger lays on the fretboard; also, I'm using the 12th position rather than the open position):

7-5-3-2, 12-10-8-7, 5-3-1-12, 10-8-6-5, 3-1-11-10, 8-6-4-3, 1-11-9-8, 6-4-2-1, 11-9-7-6, 4-2-12-11, 9-7-5-4, 2-12-10-9

Moving down a whole step from the ninth position takes us to the seventh fret and returns us to the beginning of our formula.

As you can see, the starting position in each successive group is intervallically a fourth above (or a fifth below) the first position in the preceding group. If we begin at the seventh fret on the low E string, on B, then the first position in each group follows the cycle of fourths alphabetically: B E A D G C F B♭ E♭ A♭ C♯ F♯. You can also see that you play 48 positions (four for each of the 12 different keys) before cycling around to your starting point. That results in an awful lot of practice, which is exactly what you need. Fortunately, as you will hear, each half-step resolution from ♭VI to V is extremely satisfying musically, and the whole step from V down to IV, which becomes the new I, is a pleasant-sounding way to start the process all over again in the next key.

To help you get started using the Modal Step-Down Practice Method, I'm going to show you a short lick from the intro to "Monkey, the opening song on my new album, *The Radiant Monkey* (Parasol) and demonstrate how to begin cycling the lick through the 48 positions. As you can see in **FIGURE 1a**, the lick is played in the 12th-position E minor pentatonic "box" pattern that most rock guitarists are well acquainted with and includes a couple of string bends. In **FIGURE 1b**, we proceed through the three remaining harmonic stations for the key of E, at the 10th, eighth and seventh positions, respectively. We then move to the next key in the cycle of fourths, A, and repeat the process beginning at the fifth fret.

Apply this practice method to any lick you know. You'll find that its inherent musicality will pull you along, allowing you to practice far longer than you ordinarily would practicing chromatically or straight through the cycle of fourths.

Good luck practicing. See you next month.

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1a "Monkey" intro lick (0:05)

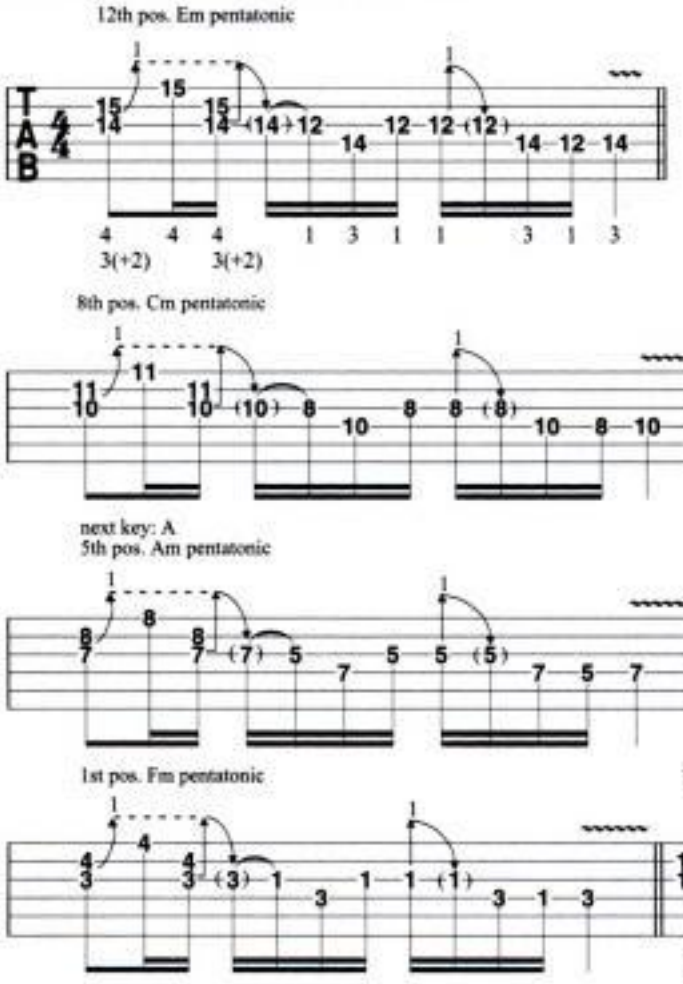
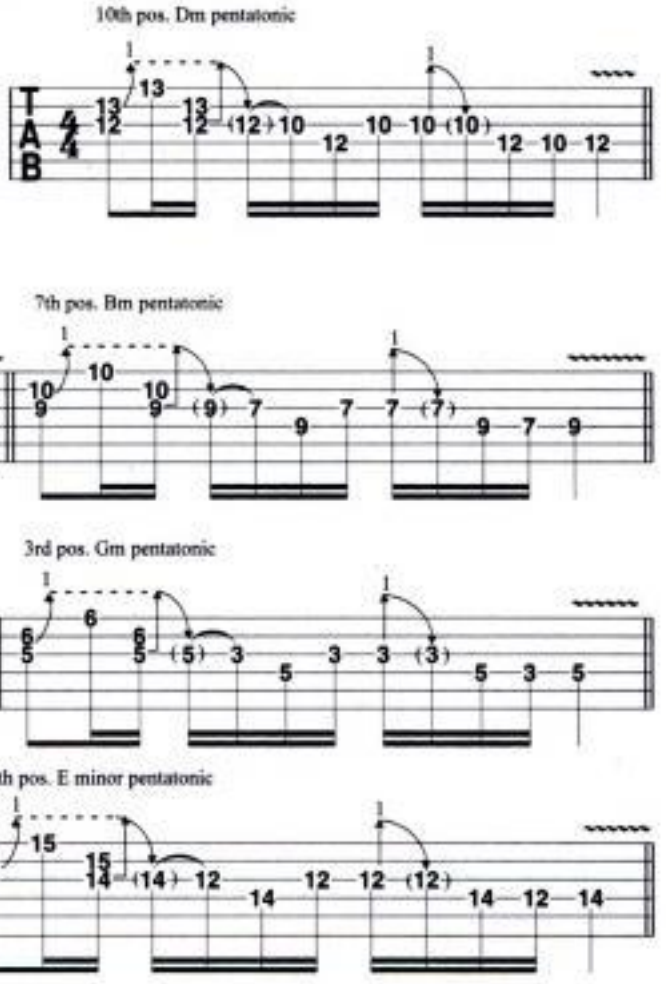


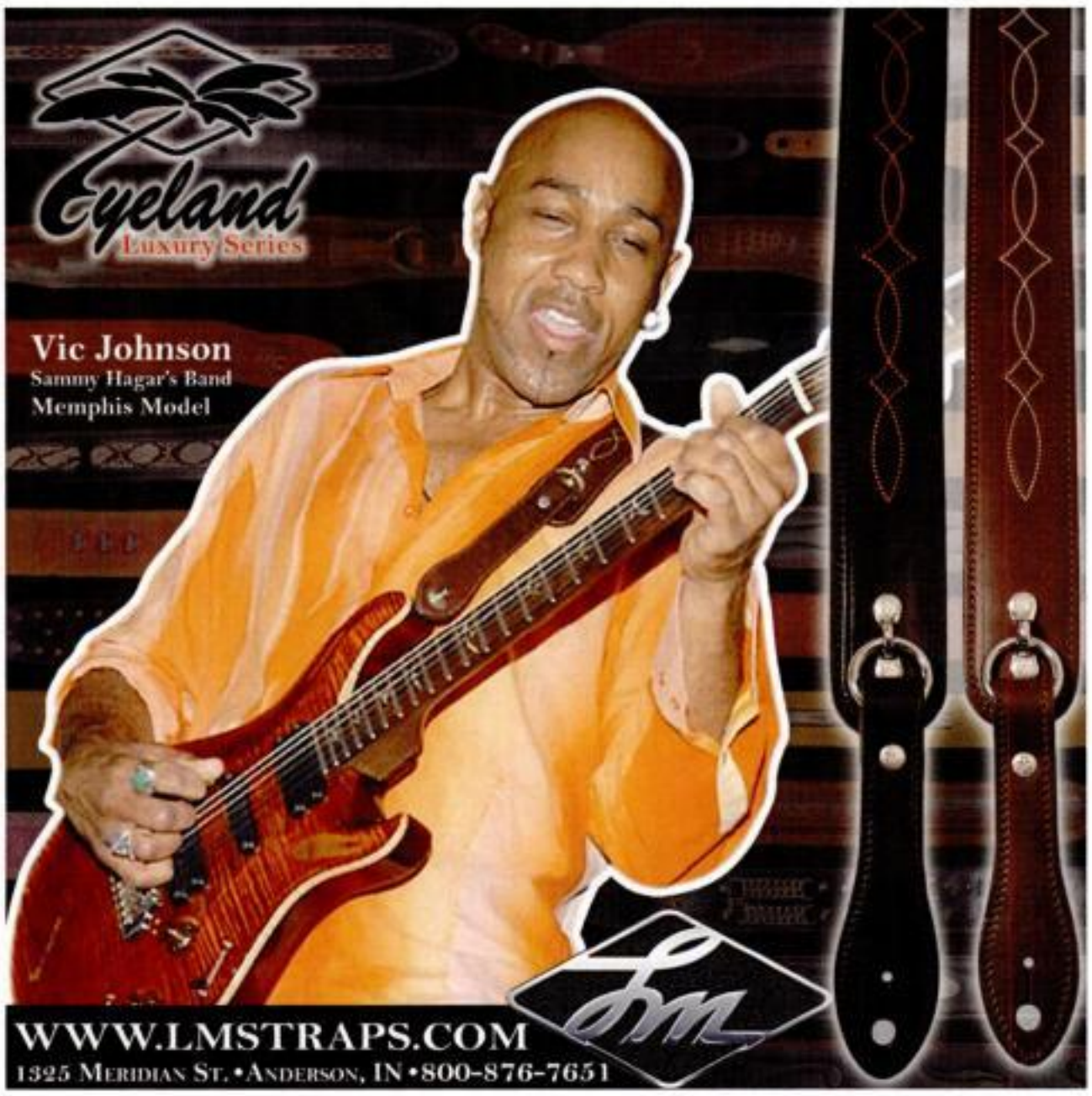
FIGURE 1b



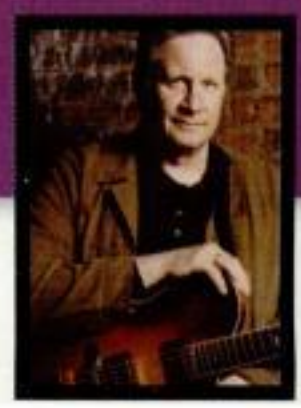
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HIGH-TENSION TONES

The 13♭9♯11 arpeggio

MANY STUDENTS OF JAZZ improvisation spend most of their practice time working on scales and modes and, as a result, neglect to study arpeggios and their applications.

But in the jazz idiom, arpeggios are of paramount importance. In fact, the founding fathers of modern jazz based most of their improvised lines on arpeggios, not scales. Guitarists Wes Montgomery, Barney Kessel and Joe Pass would often connect arpeggios with chromatic passing tones and, when playing over a dominant-seven chord, add altered *tension tones:* the flat five, sharp five, flat nine, sharp nine sharp 11 and flat 13. In this month's column, I'll show you how to construct one of the most harmonically dramatic and "outside"-sounding arpeggios in jazz harmony—the 13♭9♯11—and demonstrate some cool-sounding melodic patterns that can be applied to it.

FIGURE 1 shows a C13♭9♯11 arpeggio (C E G B♭ D♭ F♯ A), with each note's harmonic function indicated. As you can see, the structure is based on a C7 arpeggio (C E G B♭) with three *upper-structure chord tones* added, each chord tone being either a major or minor third above the previous one. The flat nine, D♭, and sharp 11, F♯, are considered tensions, because they fall outside the mode from which the underlying C7 arpeggio is derived, C Mixolydian (C D E F G A B♭). The 13, A, is considered an *extension* rather than a tension, as it is native to C Mixolydian. (This would be the case as well with the natural nine, D, and natural 11, F.)

FIGURE 2 is a melodic pattern based on this seven-note arpeggio wherein an ascending or descending four-note group is played off of each chord tone. Employing a pattern such as this one, in which notes are repeated, is a good way to "milk" the sound of any arpeggio over the course of two bars while creating a more interesting melodic contour than that produced by just playing the arpeggio straight up and down.

FIGURE 3 illustrates a similar melodic approach, in this case with the notes grouped in threes and played in an eighth-note-triplet rhythm. Notice in bar 1 how the wide intervallic skips and resulting jagged melodic contour naturally accent each downbeat, whereas bars 2 and 3 have a softer, rolling contour.

Played in a simple quarter-note rhythm, **FIGURE 4** spreads the chord tones into wide intervals that sound fairly stark and jarring. When playing this pattern, try holding each previous note and letting it ring together with the subsequent note to create a chain of dissonant intervals.

Devise your own variations on these patterns and transpose them to every key, and check out *The Charlie Parker Omni Book*, a folio of transcriptions of many of the legendary alto saxophonist's brilliant solos, which contains a wealth of altered dominant-seven arpeggios and patterns. In addition, transcribe solos by guitarists Wes Montgomery, Johnny Smith and, in particular, Django Reinhardt, perhaps the greatest of all arpeggio players on the instrument. For that matter, the pre-bebop swing era of the Thirties and early Forties produced some great guitarists like Charlie Christian, Eddie Lang and George Barnes, all of whom excelled in the arpeggio approach to improvising. Tenor saxophonists Lester Young, Coleman Hawkins and Ben Webster were also brilliant improvisers, and their solos are well worth transcribing.

VIC JURIS is a world-renowned performer, composer and educator and an in-demand sideman who has collaborated with many of the biggest names in jazz. For more info, check out vicjuris.com.

ON DISC

FIGURE 1 C13♭9♯11 arpeggio



FIGURE 2 four-note groups

FIGURE 3 three-note groups



FIGURE 4 wide intervals



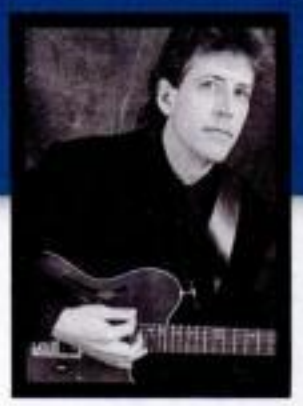
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B.B.'S SWEET SPOT

ON DISC

The legendary guitarist's favorite fretboard shape

FOR MORE THAN five decades, B.B. King has personified blues guitar artistry. With a playing style that ranges from burning intensity to tender romanticism, he has made innovative use of crying bends and singing vibrato and brought the electric guitar to a new level of emotional expression. Nothing will raise the hairs on the back of your neck quicker than hearing the opening notes to "Sweet Little Angel" (*Live at the Regal*) followed by the audience reaction; on the demanding chitlin' circuit, screams like that didn't come cheap. B.B. knew where to find the sweet spot on the neck, and he hit it so consistently that it now has his name on it.

So where is B.B.'s sweet spot? In the key of A, place your index finger on A on the second string's 10th fret; this tonic note forms the melodic anchor of the "spot" (the same relationship applies to any other key at various fret positions up and down the string). Now play **FIGURE 1**, a series of short phrases in typical B.B. style. You'll find that they revolve mainly around the sweetest of scale tones, the major third and major sixth (in this case, C♯ and F♯, respectively). Line the notes up end to end and they form what is essentially an A major pentatonic scale (A B C♯ E F♯). B.B., however, would most likely think not of a linear, up-and-down series of pitches but rather a tonal center around which a handful of sweet notes orbit. The beauty of the spot is that it conveniently gathers the sweet notes directly under your fingers, so without moving out of position you can focus on essential details of melodic phrasing that really draw the screams—sliding, bending, swinging, dynamics and vibrato.

Adapting phrases like these to a 12-bar blues progression presents the extra challenge of navigating chord changes and form; rather than brief sentences, it's a complete story. **FIGURE 2** is a sample solo in A played entirely in the sweet spot. Notice how other, non-major-pentatonic notes are brought into play to add more flavors to the mix—the emphatic bend from C to D over the D chord in bar 5, the salty one-and-one-half-step "overbend" up to G at the top of the box (first string/12th fret) over the E chord in bar 8 and the slightly bent (pulled) G note on the third string's 12th fret during the turnaround's E chord in bar 12. Sweet.

KEITH WYATT teaches blues guitar at Musicians Institute, in Hollywood, California. He performs with the Blasters and has authored videos, books and articles on blues- and guitar-related subjects.

FIGURE 1

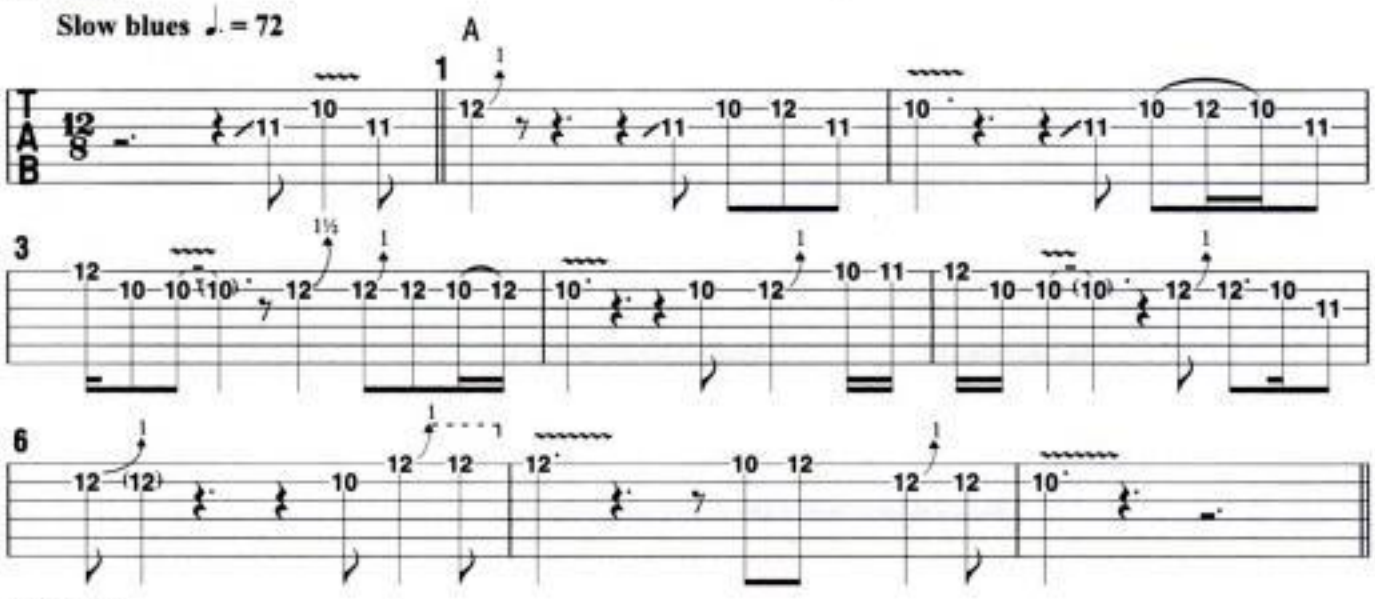
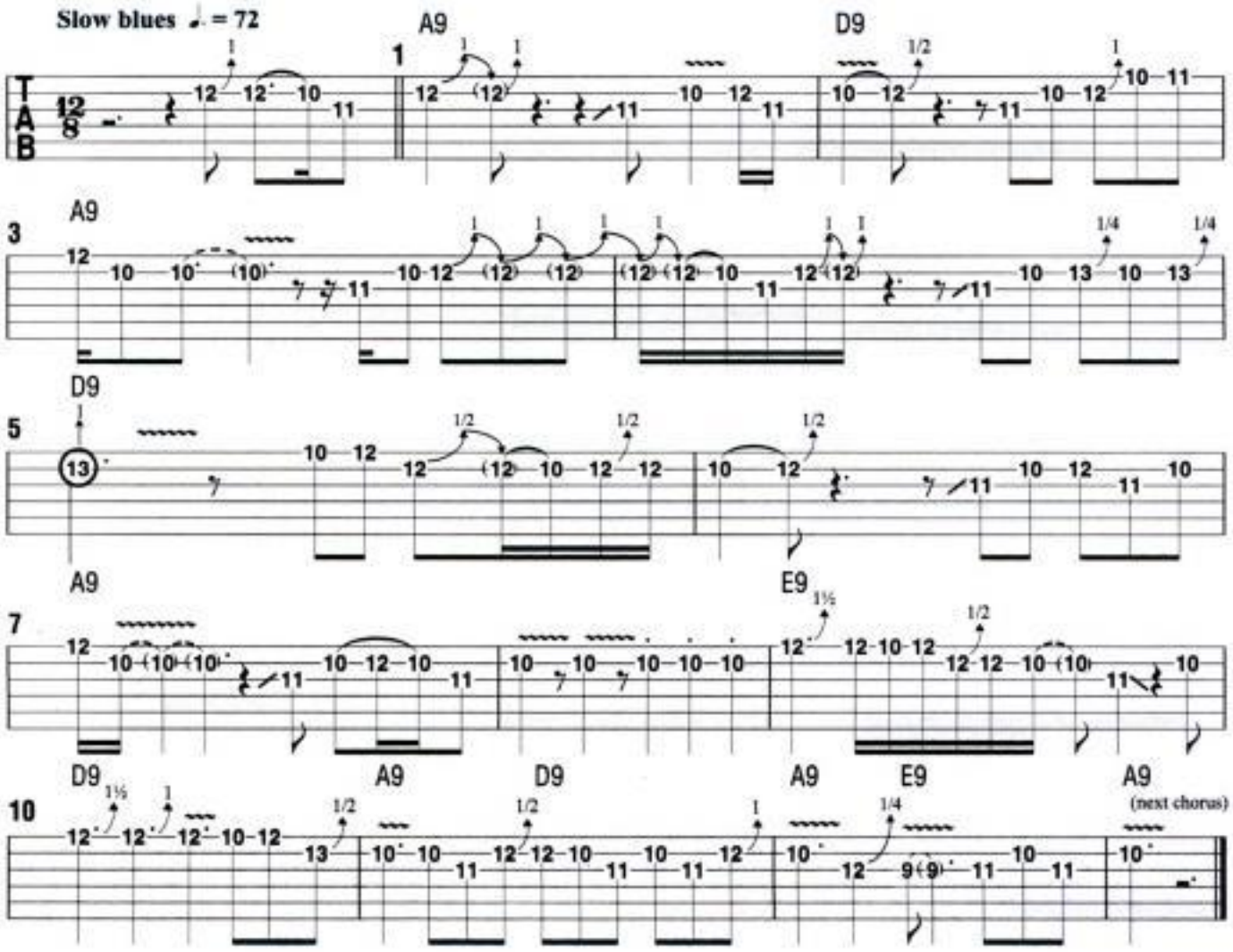
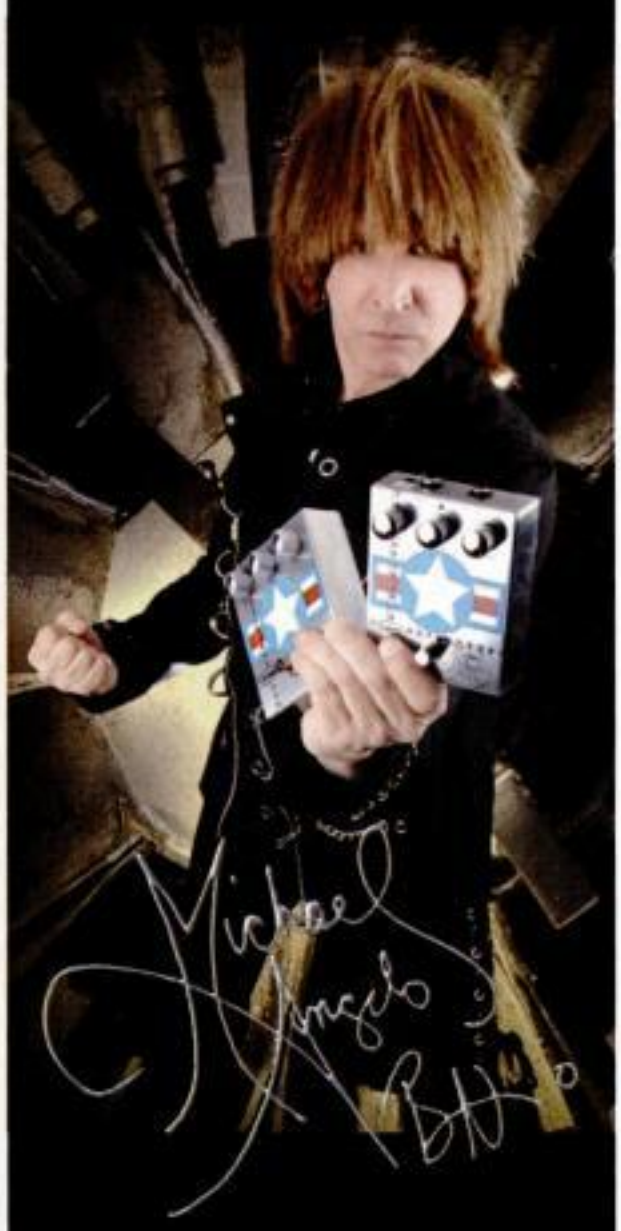


FIGURE 2



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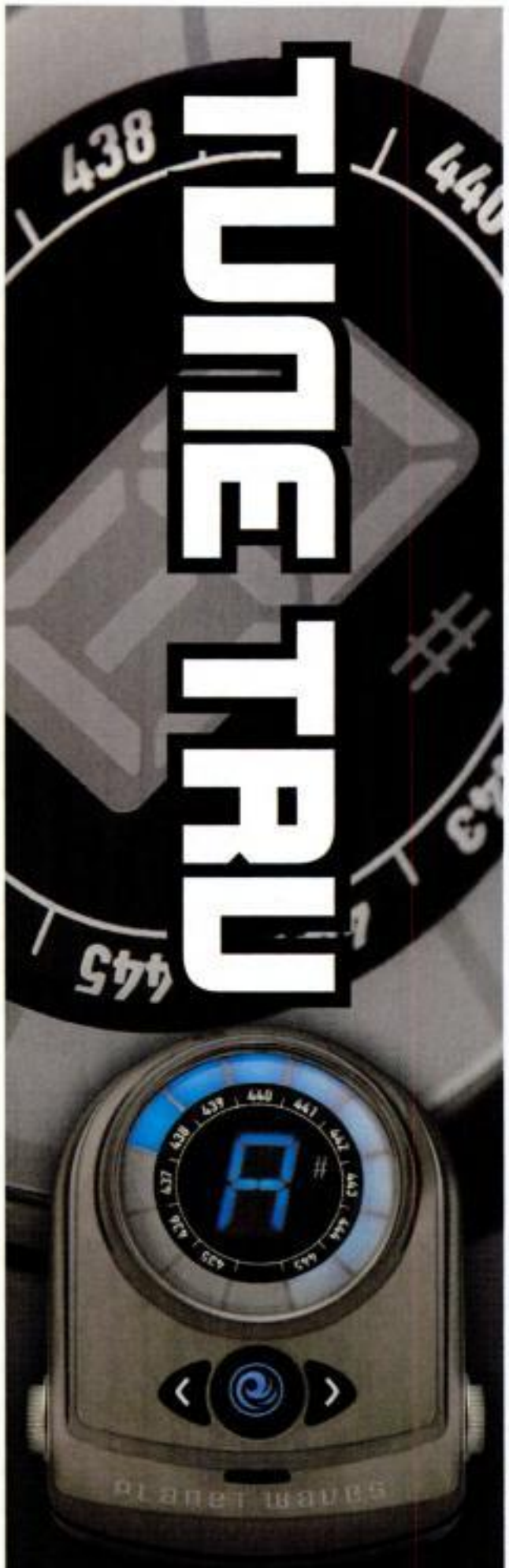


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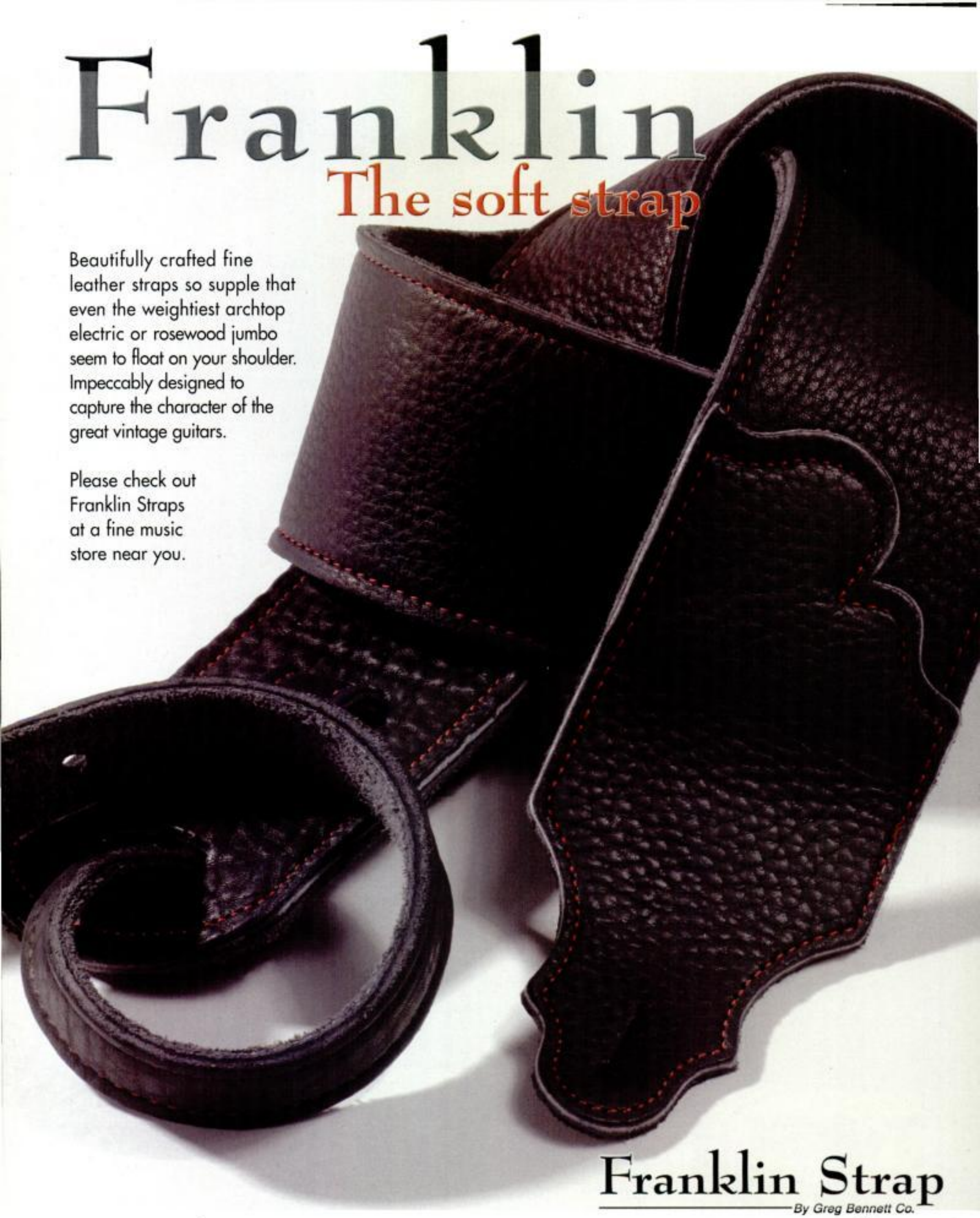
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THE POWER OF THREE

Triad Substitution

DO YOU FEEL TRAPPED in the closely knit confines of scales, stuck in a rut with your extended arpeggios or lost in a realm of intervallic interpolations? Maybe you're just searching for something new and inspiring. *Triad substitution* might just be your ticket out of the soloing doldrums. Too often regarded solely as rhythm guitar playing tools, triads (three-note chord voicings) can also be excellent resources for single-note melody playing. As I will demonstrate in this month's column, they can be used to break up the often-predictable monotony of scale-based licks and are easier to apply than seventh-chord and extended arpeggios. And on top of all that, they're fun to play, too.

WHAT IS TRIAD SUBSTITUTION?

In single-note soloing, triad substitution involves playing a triad arpeggio that's not based on the root note of the underlying chord. Typically, the substituted arpeggio is built from another triad in the same key. For example, let's say you want to solo over a chord progression in the key of G major. You could use the G major scale (G A B C D E F♯) to play runs, sequences, and linear melodies, or you could break things up a bit by playing the G major scale's *diatonic triads*, which are generated by harmonizing the scale in thirds and fifths. (They are, in order, G major [G B D], A minor [A C E], B minor [B D F♯], C major [C E G], D major [D F♯ A], E minor [E G B] and F♯dim [F♯ A C].)

TRIAD LICKS

For the sake of continuity, we're going to stick with the harmonized triads from the G major scale throughout this lesson. Let's start with a lick that's characteristic of the playing styles of country-rock guitarists such as Jerry Garcia and Dickey Betts (**FIGURE 1a**). Set over a static (unchanging) G chord, it utilizes the I, IV and V triads of the G major scale (G, C and D major). Notice how smoothly the triads segue to one another, via the closest chord tone. **FIGURE 1b** is in a similar vein, albeit a little jazzier. Applied over a Gmaj7 backdrop, the example cascades down the top two strings through a superimposed iii–ii–I–vii progression. Incidentally, Dire Straits guitarist Mark Knopfler employs similar triad patterns for his burning, memorable outro solo in "Sultans of Swing."

The next two figures are in a hard rock vein, cast from the relative E natural minor scale (E F♯ G A B C D). (As this scale shares the same notes as G major, it also shares the same set of diatonic triads, which are renumbered to reflect their orientation to the different root or keynote.) **FIGURE 2a** combines the i, iv, and v triads (Em, Am and

ON DISC

FIGURE 1a

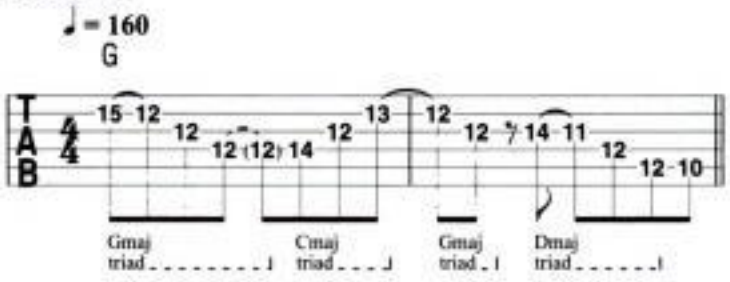


FIGURE 1b

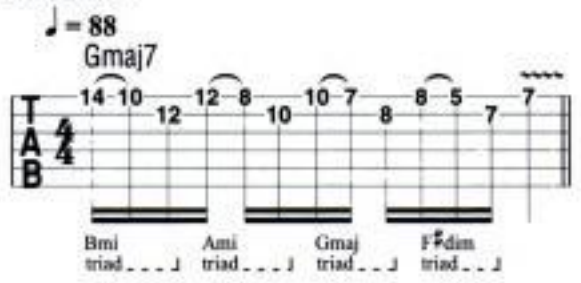


FIGURE 2a

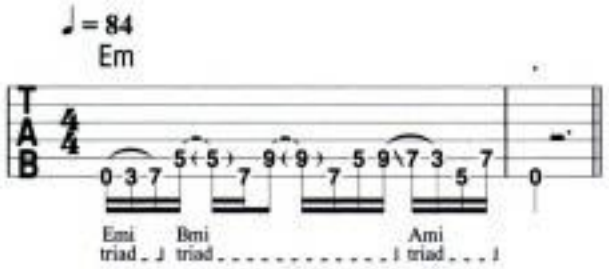


FIGURE 2b

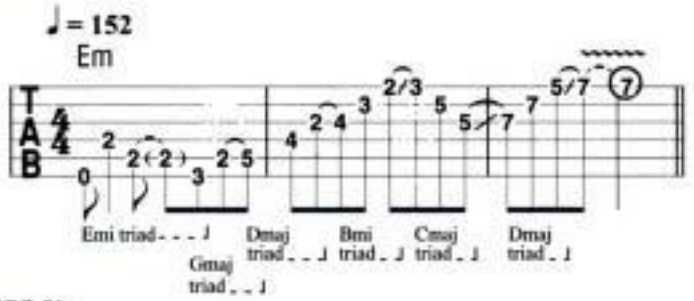


FIGURE 3a

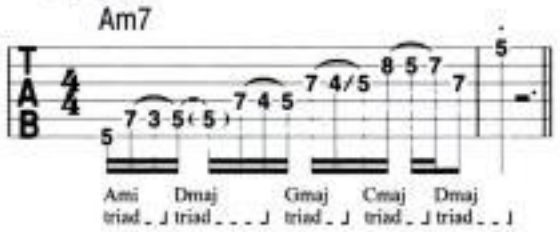


FIGURE 3b

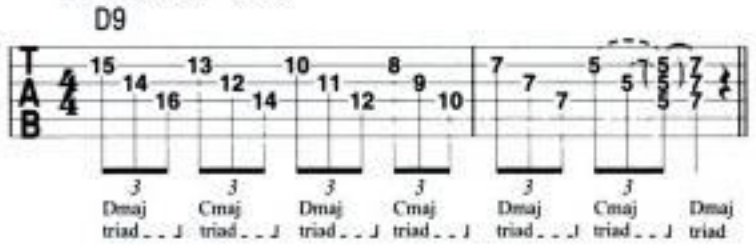


FIGURE 4

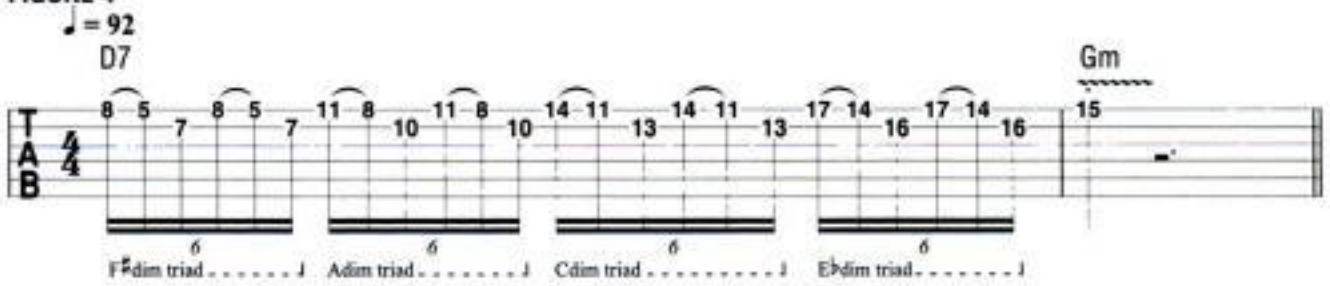


FIGURE 5a

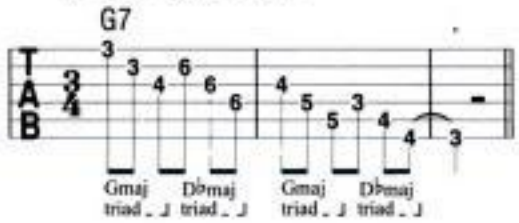
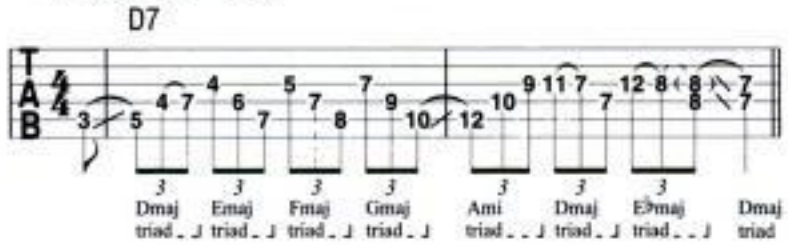


FIGURE 5b



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Bm) in a legato-fueled example spread out along the low E and A strings. Use your index finger and pinkie for the wide stretches (third to seventh frets on the low-E string, and fifth to ninth and third to seventh frets on the A string), and grab the seventh- and fifth-fret notes on the low E with your middle finger. **FIGURE 2b** throws in the kitchen sink with five triad substitutions! Take this example nice and slow, putting it together triad by triad.

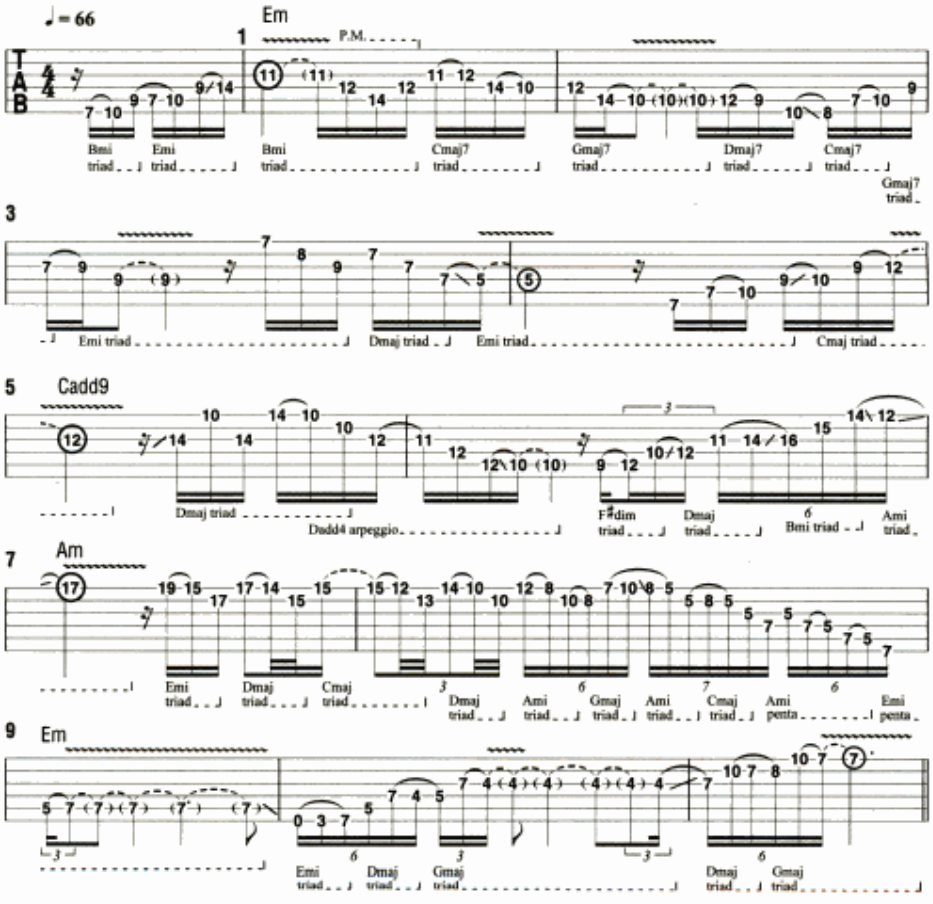
FIGURE 3a is an example of triad substitution in the relative A Dorian mode (A B C D E F♯ G). (Like E natural minor, A Dorian contains the same notes as the G major scale and therefore shares all of the same triads.) Check out how each new triad jumps from string set to string set: the A minor triad is on the low E and A strings, the D major triad is on the A and D, and so forth. **FIGURE 3b** is based on the relative D Mixolydian mode (D E F♯ G A B C). (D Mixolydian is the fifth mode of the G major scale.) Played entirely on the D, G and B strings, the line is crafted from several inversions of D and C major triads that "leapfrog" each other down the neck. Hybrid picking (pick and fingers) works well with this example.

NONDIATONIC SUBSTITUTIONS

All of the examples presented thus far are based on diatonic triad-substitutions. In certain cases, it sounds musically dramatic and adventurous to superimpose a nondiatonic triad over a chord or progression (nondiatonic meaning not based on the underlying scale of the chord progression). Played over a V–i cadence in the key of G minor (D7–Gm), **FIGURE 4** starts off with an F♯dim triad borrowed from the parallel key of G major. The notes of the triad correspond to those of the underlying D7 chord (D F♯ A C), but to increase tension the triad is sequenced up the neck in minor-third intervals, with the inclusion of the flat ninth (E♭), relative to the chord's D root. Akin to harmonic-minor applications, this process is a favorite melodic resource among neo-classical shredders such as Yngwie Malmsteen and Vinnie Moore.

FIGURE 5a is a jazz-waltz (3/4 meter swing) example of *tritone substitution*. Tritone (also known as flat-five) substitution is a process whereby a major triad three whole steps away from the root of a given major or dominant seventh chord is played over that chord. In this example, a D♭ major triad (D♭ F A♭) is played over a G7 chord. Alternating the D♭ major triad with the diatonic G major triad results in a satisfying "inside/outside," push-pull effect. **FIGURE 5b** is another example of inside/outside

FIGURE 6



Los Angeles-based guitarist **TOM KOLB** has performed more than 6,000 gigs worldwide and is a veteran recording session guitarist. He also maintains a busy teaching and writing career. An instructor at Musicians Institute (G.I.T.) since 1989, he has authored numerous instructional books and articles and is the featured artist on a wide variety of instructional videos. You can contact Tom at tomkolb.com.

triad substitution. Diatonic triads of D Mixolydian (D G and Am) provide the tonal foundation, while superimposed E (E G♯ B), F (F A C) and E♭ (E♭ G B♭) triads supply the "outside" shading.

THE SOLO

Now let's put our triad-substitution tactics to the test in a spacey, hard-rock-style ballad solo (**FIGURE 6**). Eleven bars in length and in the key of E minor, the solo navigates a I–♭VI–iv–I progression. Use your bridge pickup, crank the overdrive, set the bass and mids to max and go easy on the treble. You may also want to roll down your guitar's tone knob a bit.

The solo gets right down to business with a B minor/E minor/B minor triad handoff (pickup measure and the first half of bar 1), followed by a string of C, G and D major triads, and an E minor/D major coupling (bars 3 and 4). All told, the triads produce a distinctive, E Aeolian (natural minor) flavor over the establishing i chord, Em. The progression moves to Cadd9 (♭VI) in bars 5 and 6. C and D major triads and a Dadd4 arpeggio (D F♯ G A) create a David Gilmour–esque C Lydian (C D E F♯ G A B) vibe (C Lydian is relative to E Aeolian). The phrase is capped off with a flashy, ascending run based on F♯dim, D, Bm and Am triads (latter half of bar 6).

In bars 7 and 8 we encounter the iv chord, Am. The Am, Em and D triads establish an A Dorian color (A Dorian is the corresponding mode for the iv chord of E minor), which is sustained through bar 8 in a dizzying display of triad segues, capped off with an A minor pentatonic (A C D E G) run. Beat 3 features a "7 against 6" grouping, wherein seven notes are squeezed into the space of what would otherwise be six sextuplets. Phrases such as these are next to impossible to count out and are more a "feel" thing. Try thinking of the lick as a slightly accelerated sextuplet grouping with an added note. At bar 9 the progression returns to the i chord, and the solo ends moodily with a pair of call-and-response phrases constructed from E Aeolian triads.

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ARMED AND READY

My pre-gig warm-up strategy

IN THIS MONTH'S column I'd like to talk about my pre-show warm-up routine. Making sure I'm properly prepared to play before I go onstage helps me turn in a solid and convincing performance. This is especially true if I have to play something really fast in one of the first few songs, because it helps me play the notes cleanly and at the proper speed. Prepping before a show loosens me up, increases my coordination and my control over my instrument, and raises my confidence so that the guitar doesn't feel like a foreign object in my hands.

I usually warm up for 30 to 60 minutes before a gig. While my comfort level onstage is determined by a lot of things, such as the sound in the room and the vibe of the venue and crowd, everything seems to fall together under any circumstances when I'm relaxed and ready to play.

IT'S IMPORTANT TO SPEND A FEW MINUTES BEFORE A SHOW STANDING UP WHILE YOU PLAY, BECAUSE WHEN YOU SIT DOWN, YOUR POSTURE IS COMPLETELY DIFFERENT.

Having said that, I can't just sit in the dressing room and mindlessly practice scales or technique as a way of warming up. Those things have nothing to do with helping me get ready for a show. Besides, playing scales just doesn't work for me, because I get distracted quickly. I'm much better off warming up with a riff or something that actually engages me.

So most of the time, I'll noodle around with a new riff I'm working on or take an idea and expand on it. Other times I'll try to play a lick that I hear in my head. Whatever I do, it has to be musically worthwhile. There isn't one particular pattern or technique that I focus on every time, since my mindset on any given day is pretty different. I like playing more than practicing, so if I can find something to play that is a good warm-up and also entertaining to me, that's what I'll go with.

For example, lately I've been warming up with a run I play at the end of "Do It for the Kids," from Velvet Revolver's *Contraband*. **FIGURE 1** is along the lines of the run I'm talking about. I'm not exactly sure what scale it's based on [*D harmonic minor (D E F G A B♭ C♯)*], but it's got an East Indian kind of vibe and fits the song really well. When I play it fast I'll use a lot of pull-offs and only pick every third or fourth note, but when I feel up to the task or am practicing it slowly, I'll try to pick every note. Generally, I don't like a run like this to have a staccato pick attack on every single note. It sounds good if it's done precisely, but I'm not the best picker in the world, and I know my limitations, so if I don't think I can smoothly pick every note, I'll use hammer-ons and pull-offs. Having said that, if I practice picking every note of the run for a couple of minutes, my picking tends to become smoother and more precise, and that gives me an incentive and goal to shoot for.

ON DISC

Although I generally find running scales boring because there's no emotional content, I'll do it occasionally, for lack of anything better to do. **FIGURE 2** is a technically challenging two-octave chromatic scale exercise I came up with to keep both hands busy. If I can think of something more creative to do, I will, but in a pinch, I'll fall back on a scale exercise like this one.

Another thing I've realized is that it's important to spend a few minutes before a show standing up while you play, because when you sit down, your posture is completely different. The guitar is at a different height relative to your hands and body when you're sitting, and so you have to adjust once you get out onstage, especially if you perform with your guitar hanging low, like I do.

Catch you next month.

FIGURE 1

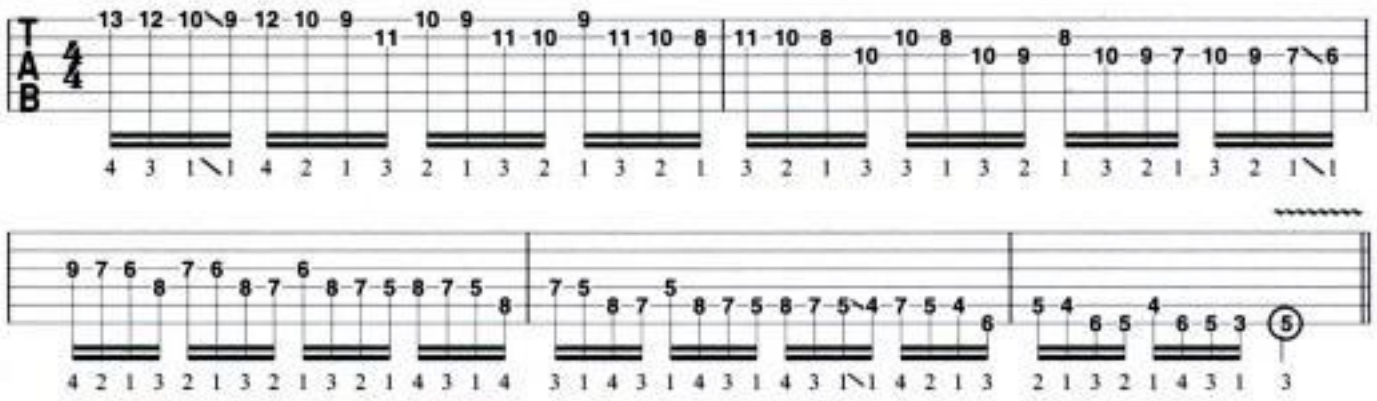
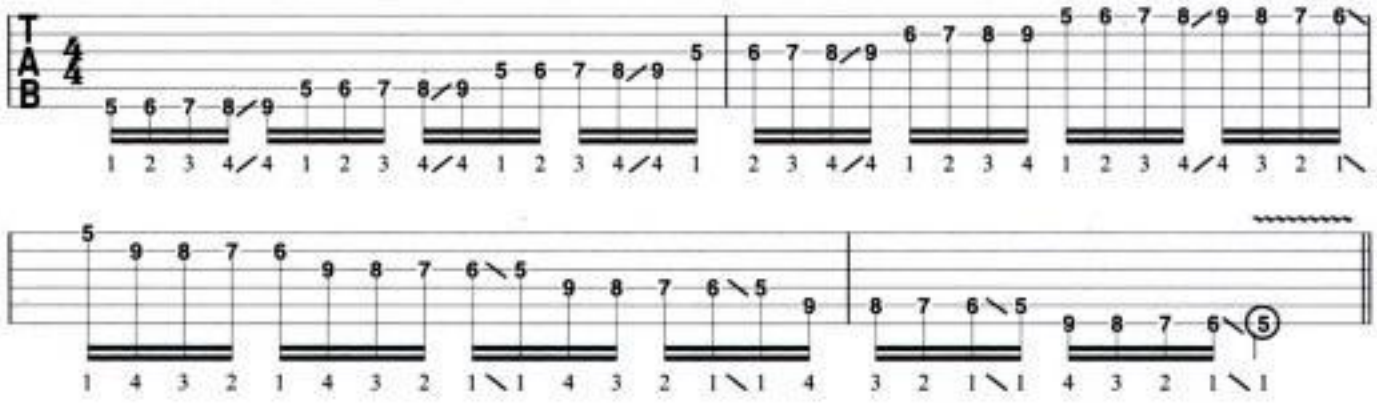


FIGURE 2



TRAVIS SHINN

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EMINENCE FRONT

SPEAKER TALK WITH GEORGE LYNCH

Guitarist George Lynch emerged from the '80s guitar blitz with one of the most recognizable guitar tones of the era. That's an accomplishment that few can boast, and Lynch just may have achieved it because he understands how just about every variable affects the signal chain. "One of the biggest obstacles we encounter as guitarists is finding a tone that helps us translate the ideas we hear in our imagination to reality," says Lynch. "Every element in our signal chain affects our tone, from the pick we hold in our hand to the equipment and software that's used to record and master our CDs and everything in between. Speakers are one of those elements that are commonly and mistakenly overlooked as not being of critical importance."

Lynch's classic rock tone owes much to his famous ESP custom guitars and Randall amps. But the vintage speakers he placed behind the speaker grilles also had a great effect on his sound. "I personally tend to favor real old-timey vintage speakers, such as pre-rola Celestion, Goodman, Elac, square-back Eminence, certain JBLs, Utahs, Bulldogs, and certain Fanes," says Lynch. "Over the last couple of years, though, I've been working with Eminence to develop a speaker that incorporates the qualities of a lot of these older speakers—ones that break up at just the right point, and that have the optimum magnet composition, cone construction, and power-handling capabilities that modern and classic players require."



Those efforts have culminated in the creation of the Eminence Super V Driver, which features a cast vs. stamped frame, custom voice coil and cone, and a ceramic magnet. Says Lynch, "The Super V has a punchy, in-your-face clarity yet still retains a sense of warmth with just the right "breakup point" for creamy saturated soloing."

Actually, Lynch's affinity for Eminence speakers goes back a long way. "The amp I pretty much grew up with back in the day was an Acoustic 150," Lynch recalls. "What was great about it was that it was loaded with six 10" Eminence speakers. Though the amp was transistor, the Eminence speakers helped make up for its lack of warmth and saturation."

These days, Lynch has returned to his ESP-through-a-Randall rig. Specifically, he is running three Randall Lynch Box heads containing three of four modules (Mr. Scary, Brahma, Super V, and Grail) into Baltic birch ported Lynch Box cabs loaded with four 12" Eminence Super V speakers. His guitars include an ESP mohagany-bodied Super V, an ESP GL-56 re-issue, an ESP "Skulls and Snakes" custom, and his classic ESP Tiger. All his guitars are loaded with Seymour Duncan Screamin' Demon or Super V pickups, and they're strung with Dean Markley Super V .010-gauge strings. Lynch uses a Morley Tripler to switch between amps. His effects include a custom overdrive pedal built by Jimmy Wiggle at Groove Tubes, a vintage MXR Phase 90, a vinatge '70s-era Echoplex, an old Boss 10-band EQ, a Fulltone Deja Vibe, and a Mutron Octavider.



To see and hear what George Lynch is working on, go to www.georgelynch.com.

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FOUR ON THE FLOOR

ON DISC

How my four-way amplifier setup helps me shift musical gears.

LIKE MANY GUITAR players, I regard tone as one of the most important aspects of playing. Every element in my setup helps me achieve my ideal sound so that I can play my best and shift musical gears quickly and easily. In this month's column, I will demonstrate three improvised blues/rock phrases that illustrate how the different amp combos complement and inspire what I play.

My setup encompasses four different 100-watt amplifiers, with one of the four amps always on and one of three others added at any given time. The one that's always on is a Marshall Silver Jubilee (with a bit of delay); the other three are a Category Five, a Carol-Ann JB 100 (named after yours truly) and a Two-Rock.

The Category Five is a beefed-up Marshall Super Lead–type amp that gives me a clear, articulate kind of sound. Paired with the Jubilee, it inspires me to play Cream-era Eric Clapton–style phrases like the one shown in **FIGURE 1**, characterized by expressive quarter- and half-step bends. This lick begins with phrases based on the A minor pentatonic scale (A C D E G) and then moves into E minor pentatonic (E G A B D). This amp configuration affords me great variety in tone, via subtle shifts in articulation with both the pick- and fret-hands.

The Carol-Ann JB 100 is a Dumble-style amp equipped with EL34 power tubes. It's a little brighter and more expressive than the Category Five. I use this amp with a Boss digital reverb for a more reverberant sound that's reminiscent of Clapton's *Fresh Cream* tone. **FIGURE 2** represents the type of phrases this amp combination inspires me to play. As you can see, the phrases are based primarily on E minor pentatonic.

The fourth amp is a Two-Rock, which I pair with the Marshall for my main solo sound. With the two amps together, I get that "big Marshall/big Fender" sound that incorporates the best attributes of both types of amplifiers, wherein the warm smoothness of a Marshall is complemented by the clear top-end of a Fender. **FIGURE 3** illustrates the type of riffs this tone inspired me to play. In this example, I begin with phrases based on E minor pentatonic and move into the modal sound of E Dorian (E F♯ G A B C♯ D). ●

JUSTIN HYTE

FIGURE 1 Category Five

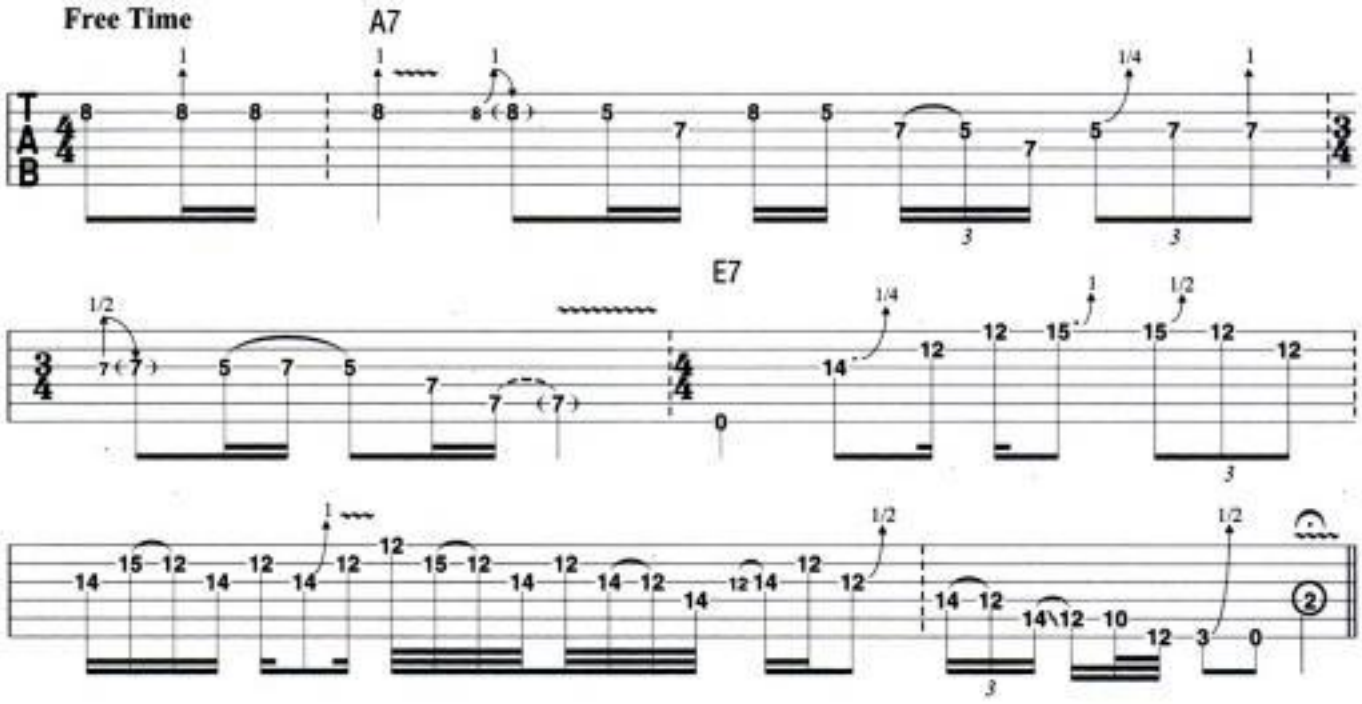


FIGURE 2 Carol-Ann

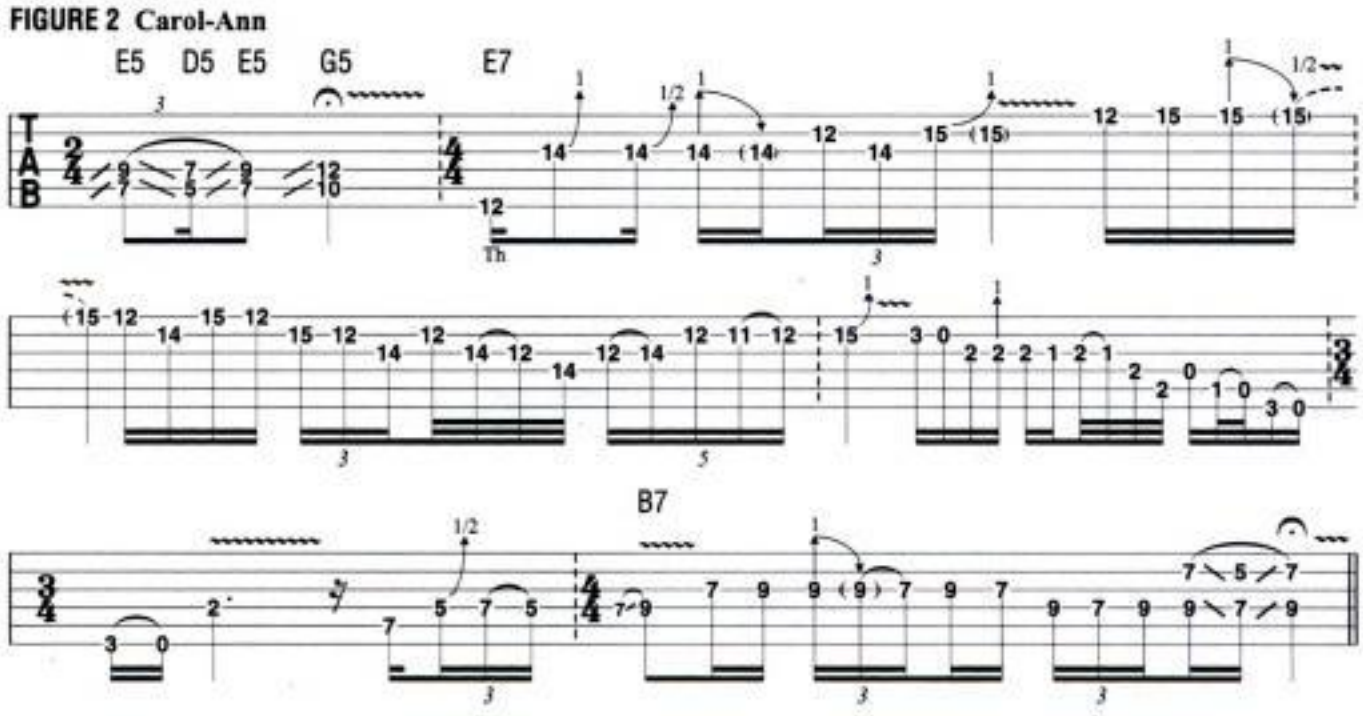
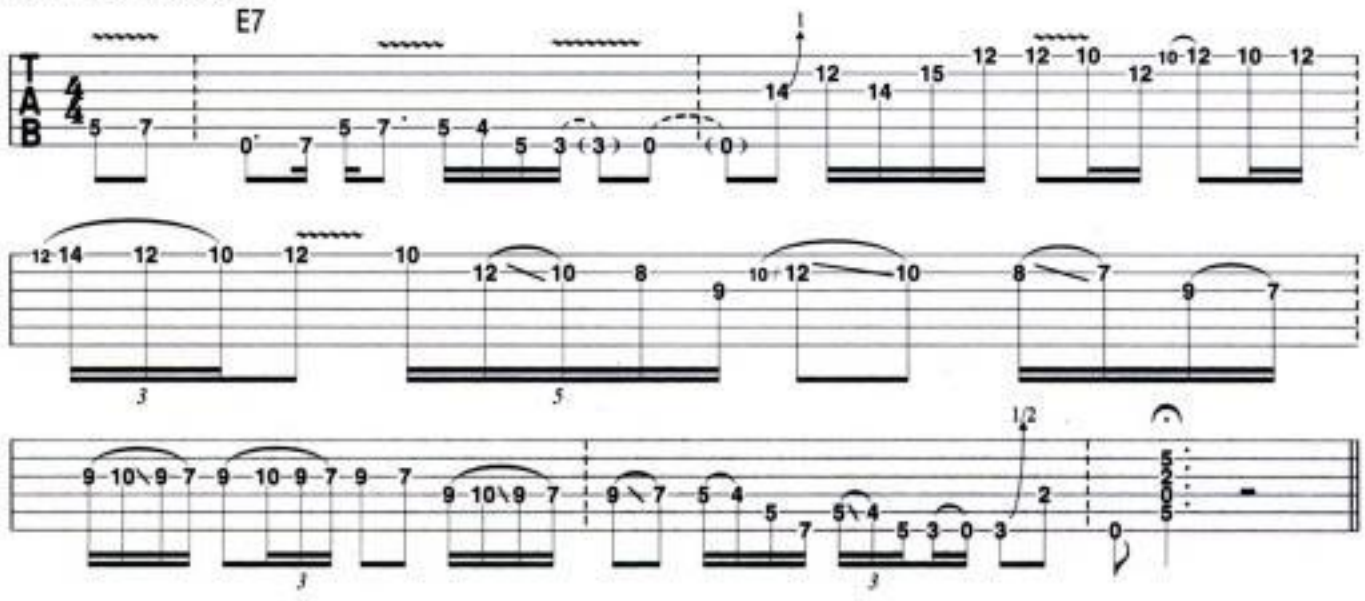


FIGURE 3 Two-Rock



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HOLIDAY SERENADE

How to play "Silent Night"

THIS MONTH I present two fingerstyle instrumental solo arrangements of the classic Christmas song "Silent Night." The first, shown in **FIGURE 1**, presents the song in standard tuning in the key of G, and is played using the traditional chords. The second arrangement (**FIGURE 2**) is a bit more harmonically ambitious, with a few interesting musical twists and chord substitutions that you may find appealing and preferable to the simpler and more straight-ahead version.

FIGURE 1 is performed fingerstyle, with the thumb and ring finger picking bass and melody notes and the index and middle fingers picking arpeggiated chord tones that fill out the accompaniment. Try to let the notes ring as much as possible. Survey the chord shapes shown above the tab and refer back to them as you play through and get acquainted with the piece, making sure to use the prescribed fingerings. The fourth- and fifth-position D7 chords present a technical challenge for both hands, requiring care to form cleanly. Be careful not to inadvertently pick the open B string in bars 5 and 17.

The most challenging aspect of playing this arrangement is executing the position shifts smoothly. When "jumping" to a new chord, grab the melody and bass notes first, followed by the inner notes. Fortunately, "Silent Night" is traditionally played at a very slow, "lullaby" tempo, which buys you valuable time to negotiate these transitions.

The advice given for **FIGURE 1** applies to **FIGURE 2** as well, with its additional chords and position shifts, most of which occur in bars 18-20. The A9 chord in bar 20 can be a bit of a finger-twister at first, but you'll find it easier to form once the muscle memory sets in. To achieve the expressive rolling effect on this five-note chord (indicated by the vertical squiggly line), either strum the strings with your thumb or pick each string individually with a different finger in quick succession (thumb, index, middle, ring, pinkie).

These two arrangements are excerpted from the recently released *Play Christmas Songs on the Guitar* DVD, which features yours truly performing and teaching a variety of instrumental and accompaniment arrangements of eight classic Christmas songs (including basic strum-style accompaniments for "Silent Night" in three different keys). The DVD can be purchased at most newsstands and bookstores nationwide.

Senior music editor **JIMMY BROWN** is a veteran sideman, solo performer and private guitar teacher in the NY-NJ-PA area. A "formally trained ear player," Jimmy leads dual lives, writing and editing lessons and transcriptions by day and playing for wedding cake and tips by night.

"Silent Night"

FIGURE 1 fingerstyle solo in G

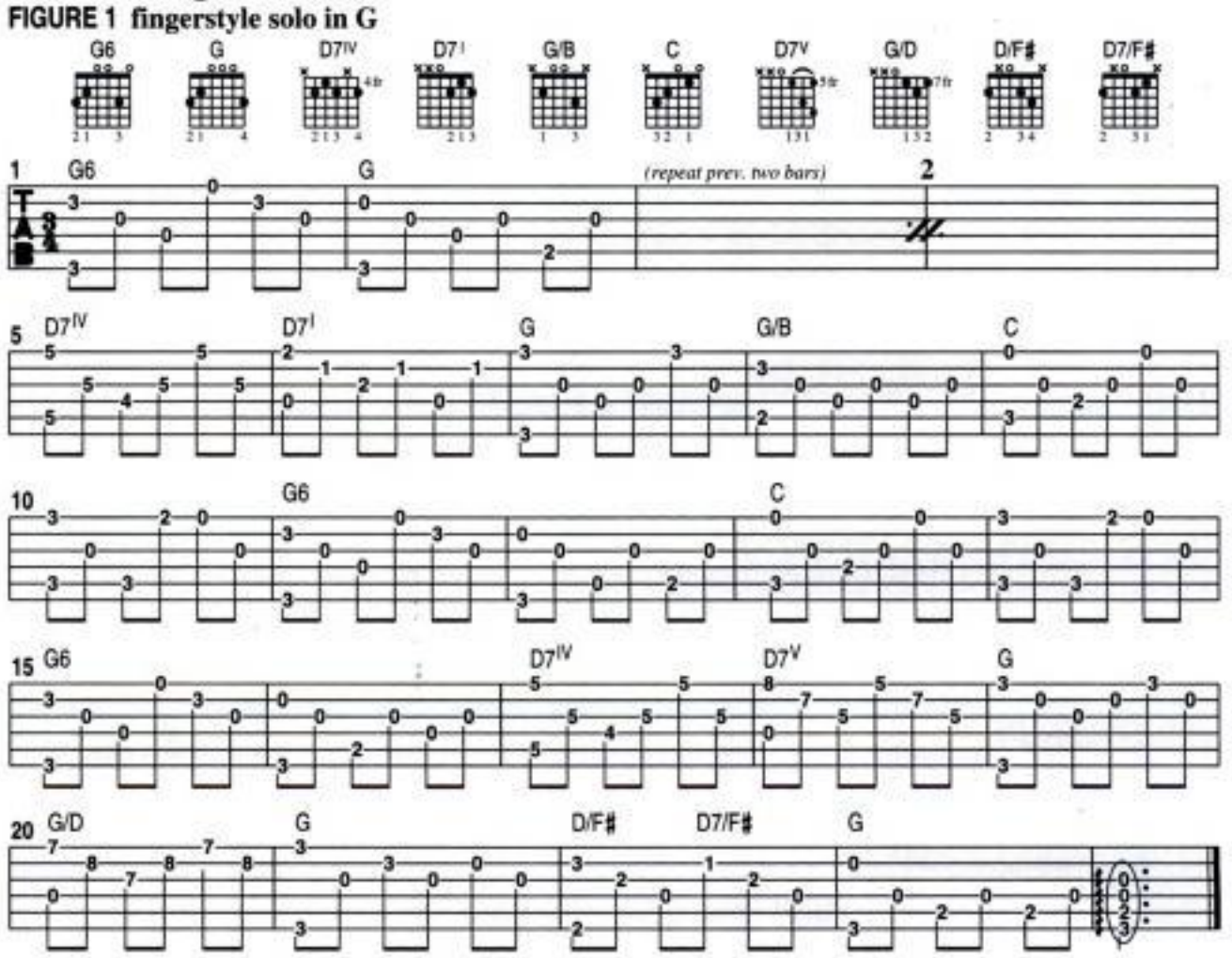
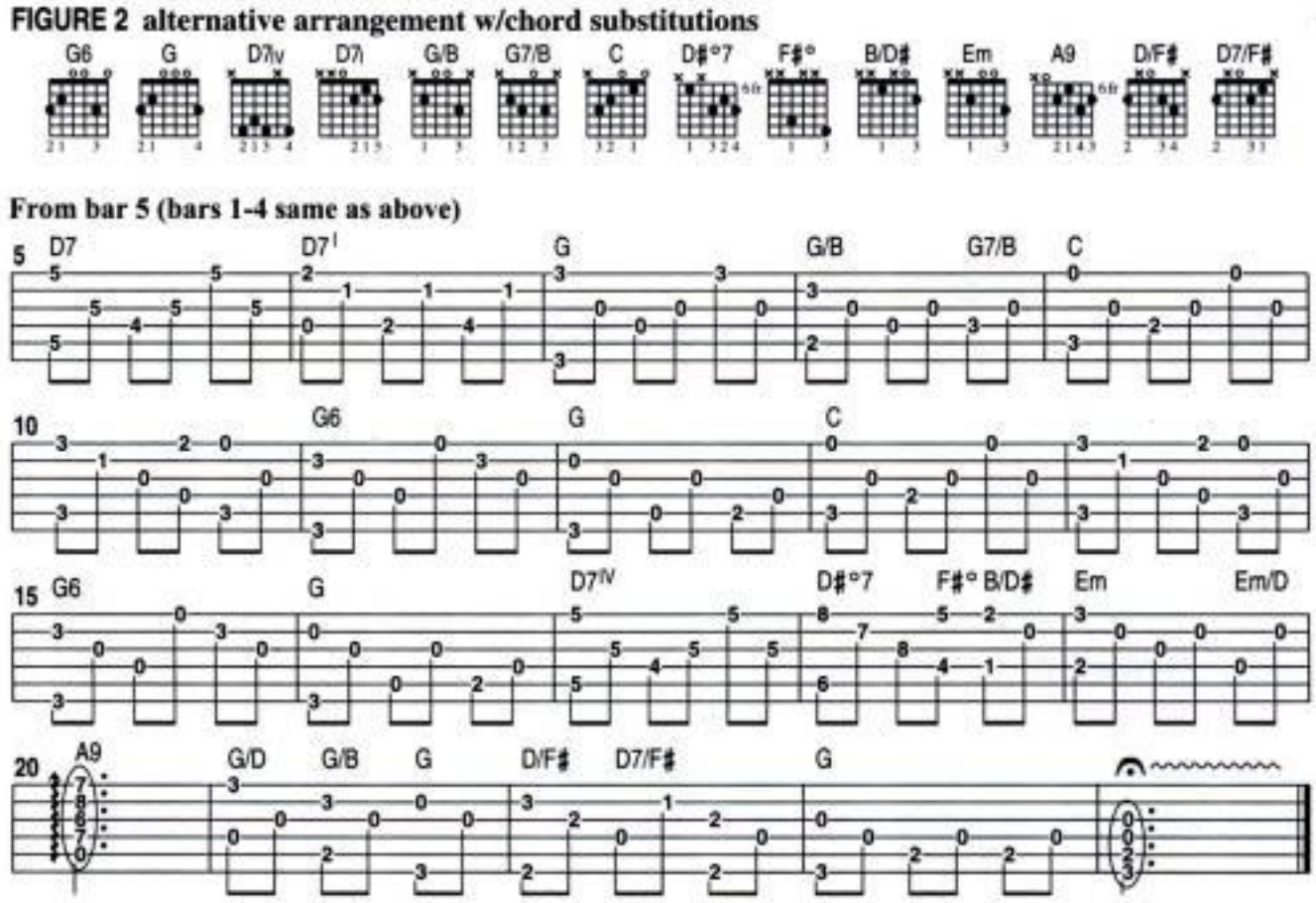


FIGURE 2 alternative arrangement w/chord substitutions



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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"So Hott" - Kid Rock



DS-1

"Holy Diver" - Dio



DD-3



MD-2

"Lenny" - Stevie Ray Vaughan



RV-5



RT-20



GE-7

"Celebration Day" (Live from "The Song Remains The Same") - Led Zeppelin



RV-5



FBM-1

"No Quarter" - Led Zeppelin



FDR-1



FZ-5

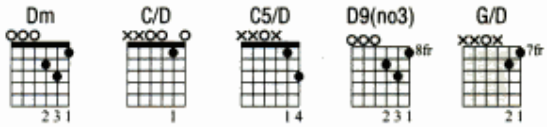
Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.

"NO QUARTER" LED ZEPPELIN

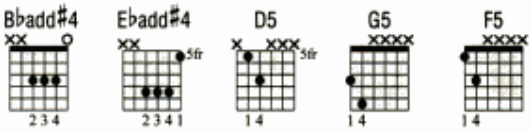
As heard on **HOUSES OF THE HOLY** (ATLANTIC)
Words and Music by **Jimmy Page, Robert Plant and John Paul Jones** ✶ *Transcribed by* **Jeff Perrin**

Gtr. 1 (elec. piano arr. for gtr.) is in drop-D tuning down one half step (low to high, D♭ A♭ D♭ G♭ B♭ E♭).
Gtrs. 2 and 3 are in standard tuning down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Bass is in drop-D tuning, down one half step (low to high): D♭ A♭ D♭ G♭.
All pitches sound in the key of D♭ minor, one half step lower than written.

Gtr. 1 chords:



Gtr. 2 chords:



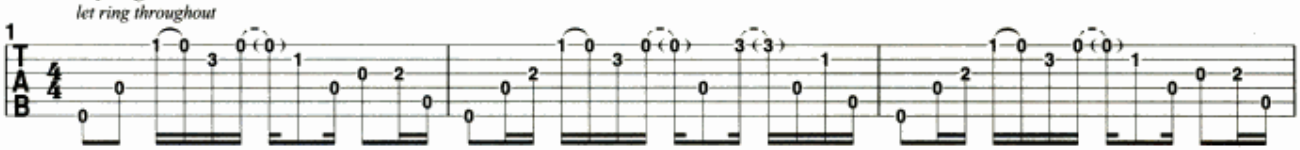
A **Intro** (0:00)

Moderately Slow ♩ = 68

Dm C/D Dm C5/D Dm C/D

* Gtr. 1 (elec. w/clean tone and Leslie effect)

Rhy. Fig. 1
let ring throughout

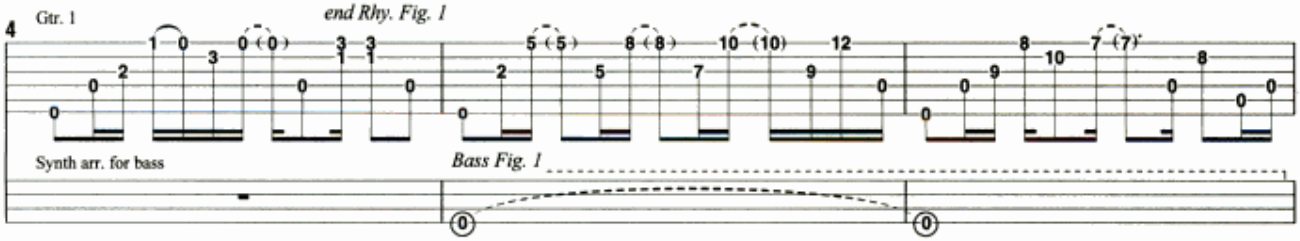


** Elec. piano run through a VCS3 analog synth for "wobble" effect, arranged for guitar.*

Dm C5/D (Dm) D9(no3) G/D

Gtr. 1

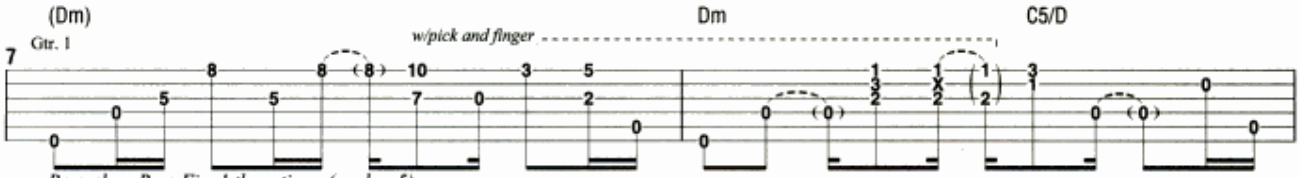
end Rhy. Fig. 1



(Dm) Dm C5/D

Gtr. 1

w/pick and finger



Bass plays Bass Fig. 1 three times (see bar 5)

(Dm) D9(no3) G/D



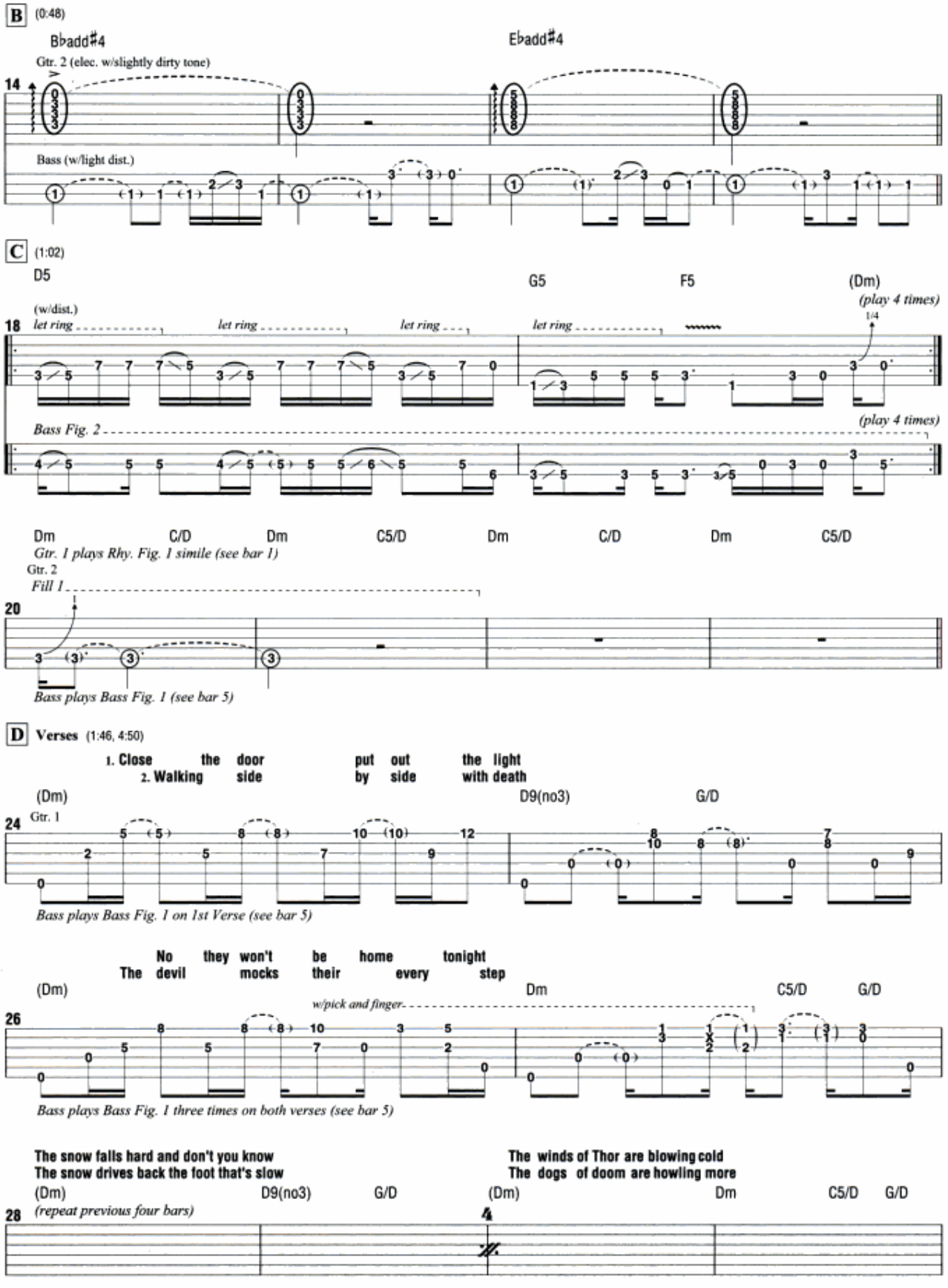
(Dm) Dm C5/D (Dm)

w/pick and finger

(let ring into next bar)

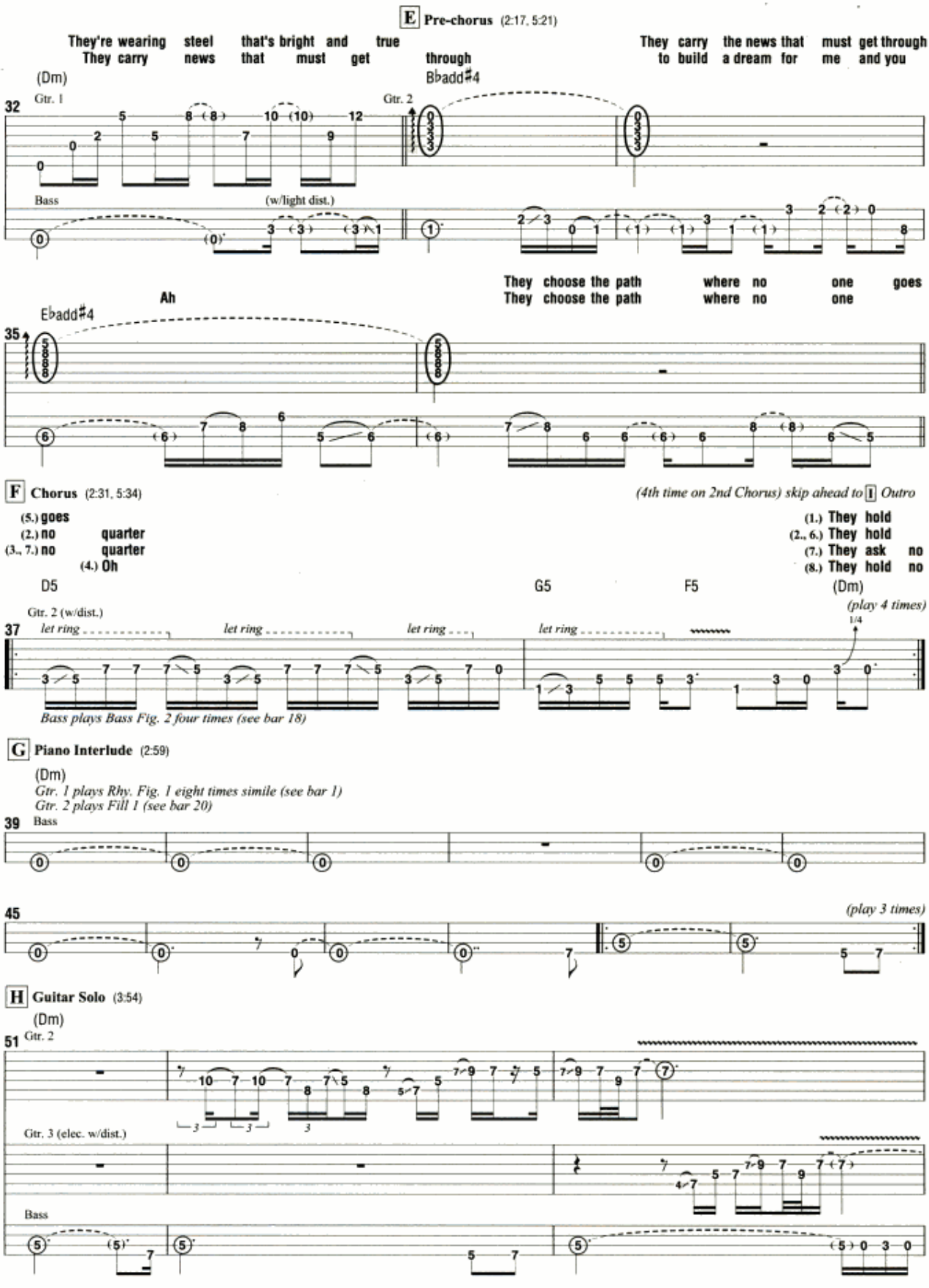


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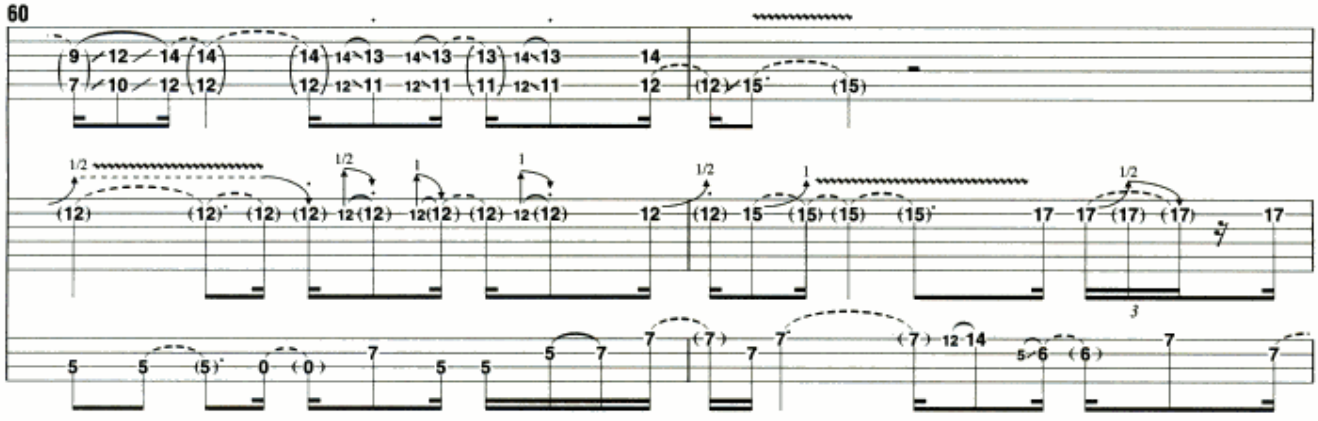


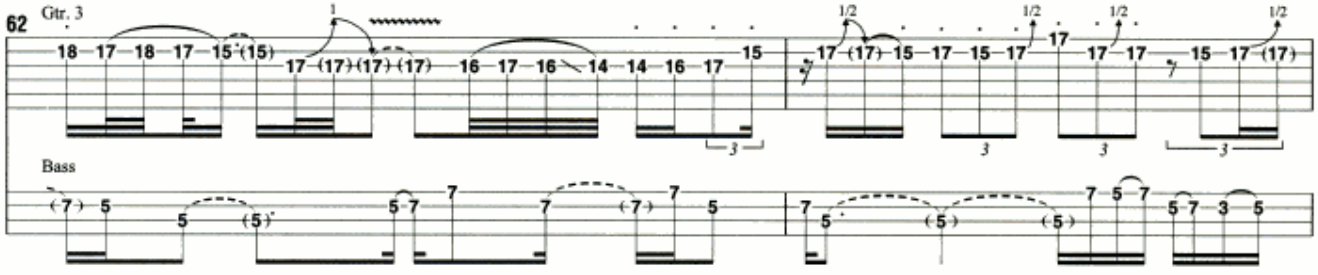
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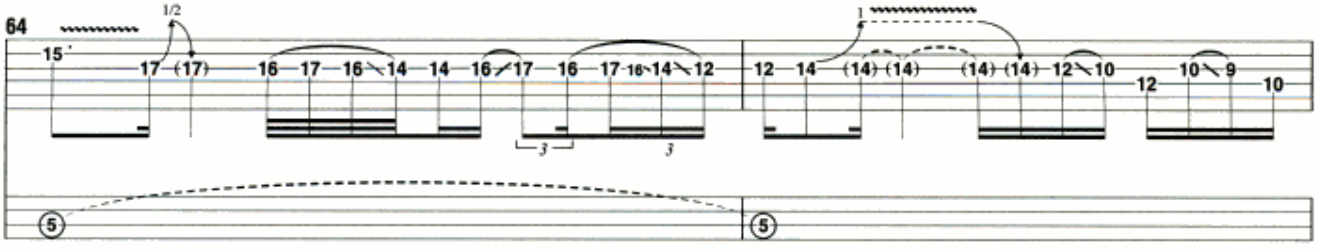


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go back to D 2nd Verse



Bass plays Bass Fig. 1 (see bar 5)

I Outro (6:01)

(1.) **quarter** **They ask no**
(2.) **quarter**
(3.) *w/ad lib vocal until fade*

D5 G5 F5 (Dm)

(play 8 times and fade out)



Bass plays Bass Fig. 2 until fade (see bar 18)

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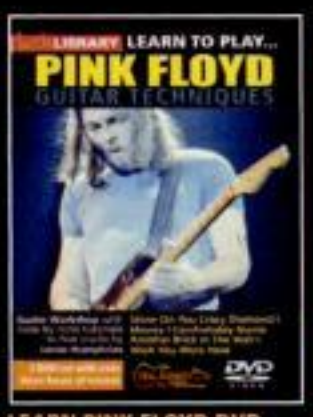
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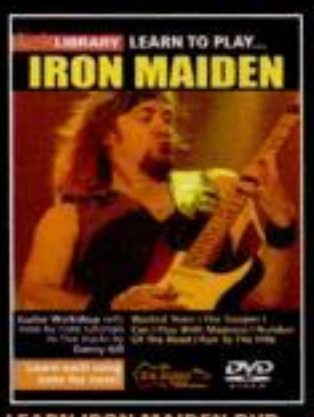
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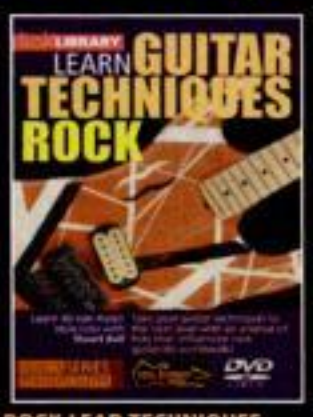
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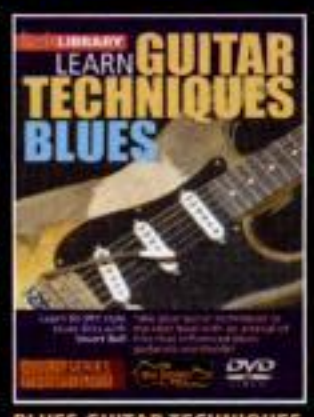
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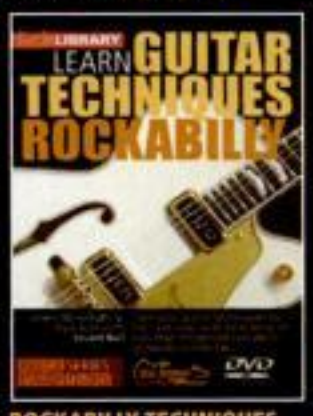
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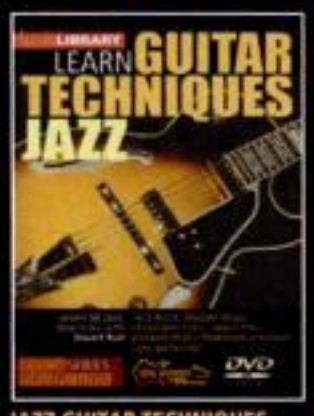
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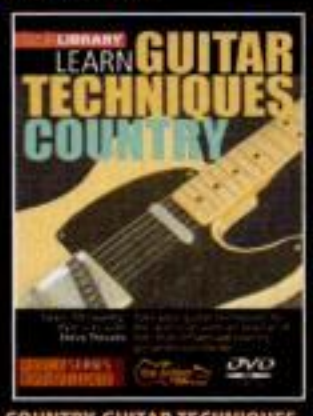
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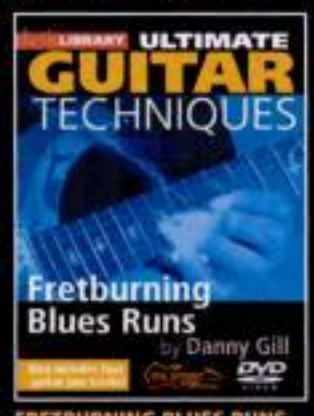
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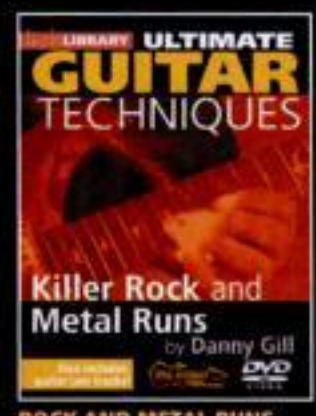
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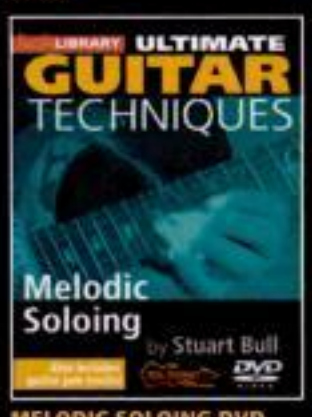
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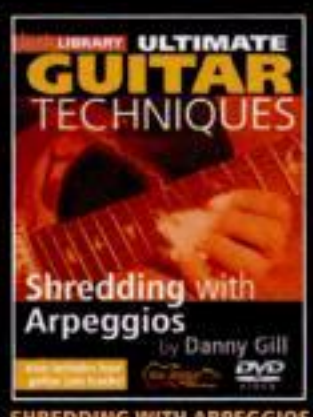
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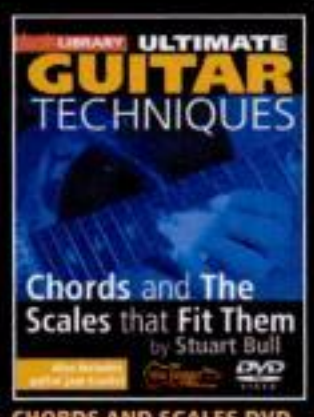
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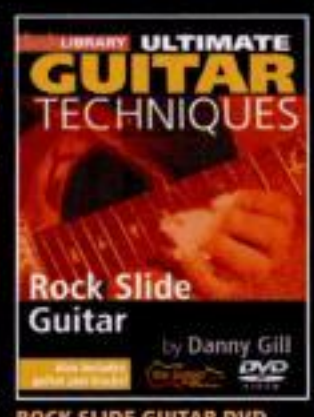
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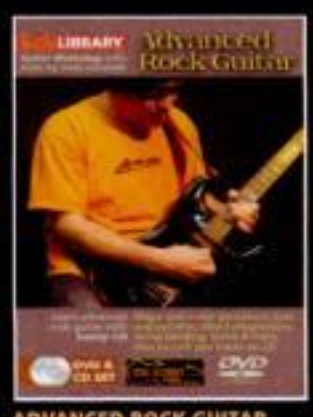
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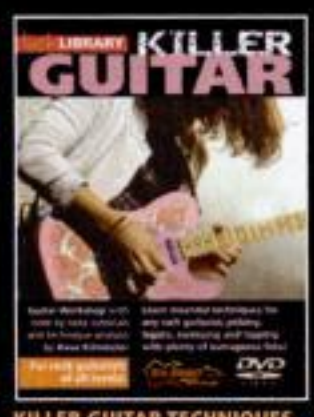
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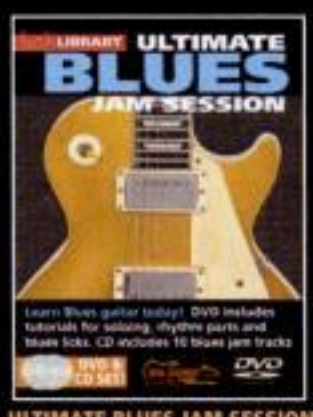
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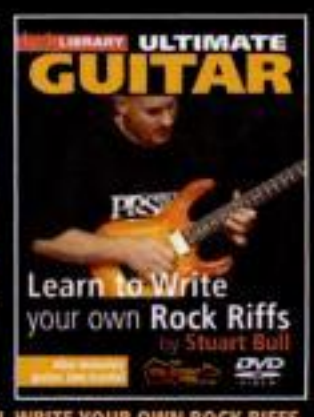
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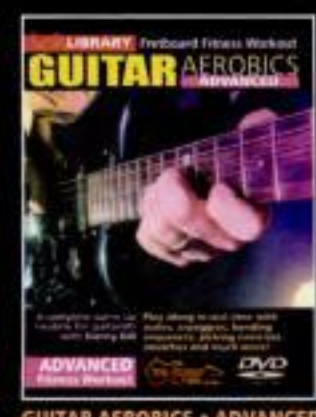
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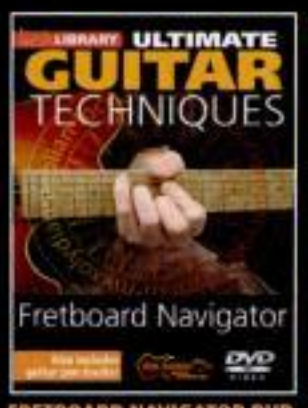
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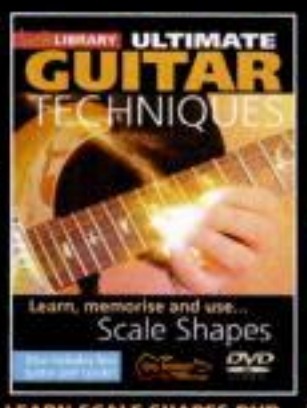
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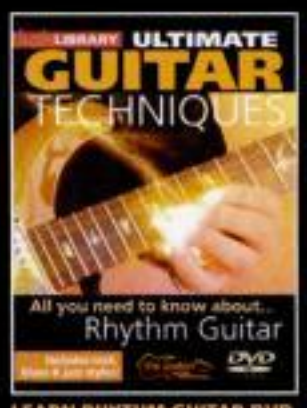
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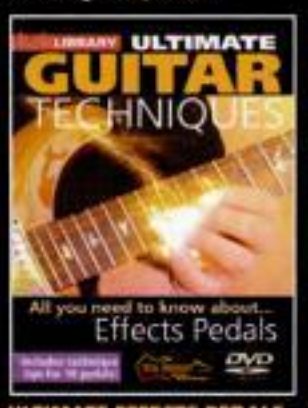
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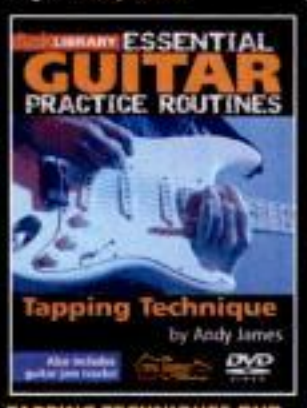
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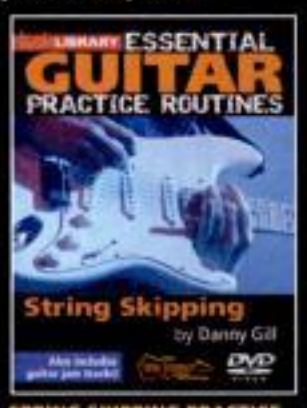
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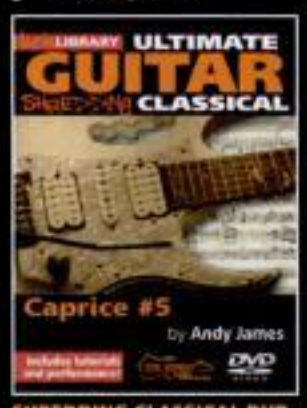
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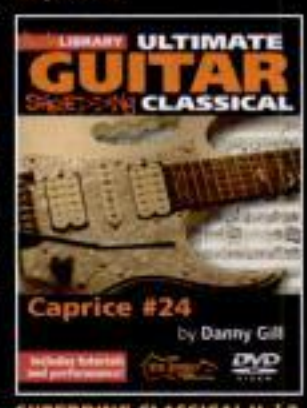
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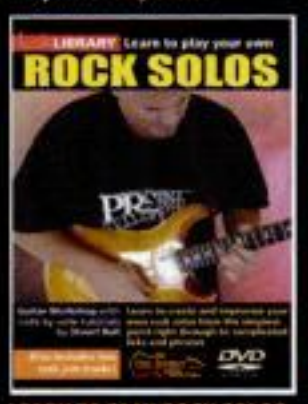
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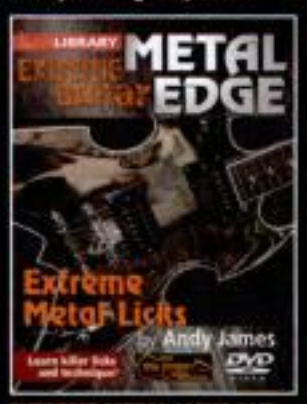
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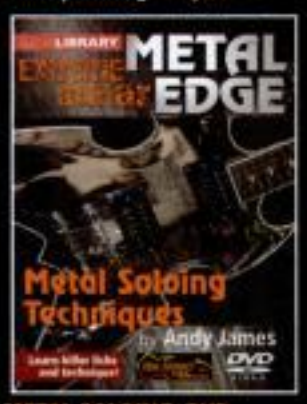
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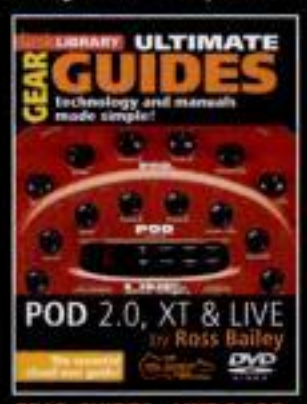
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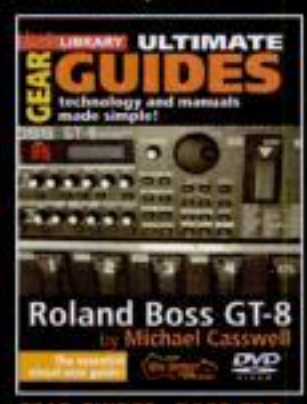
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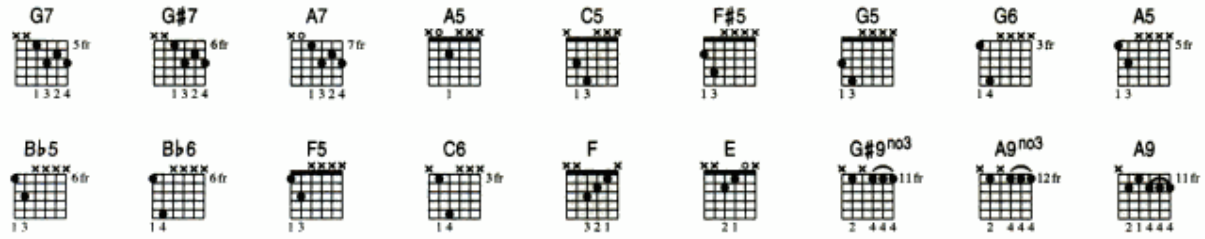
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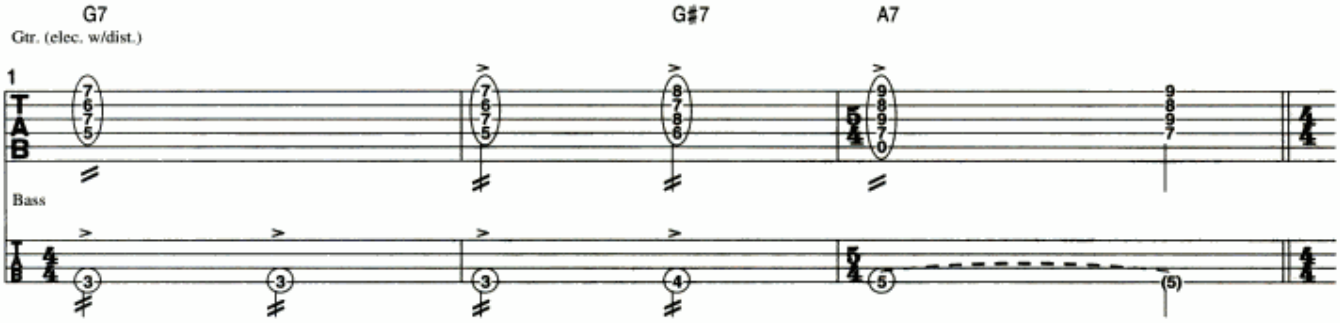
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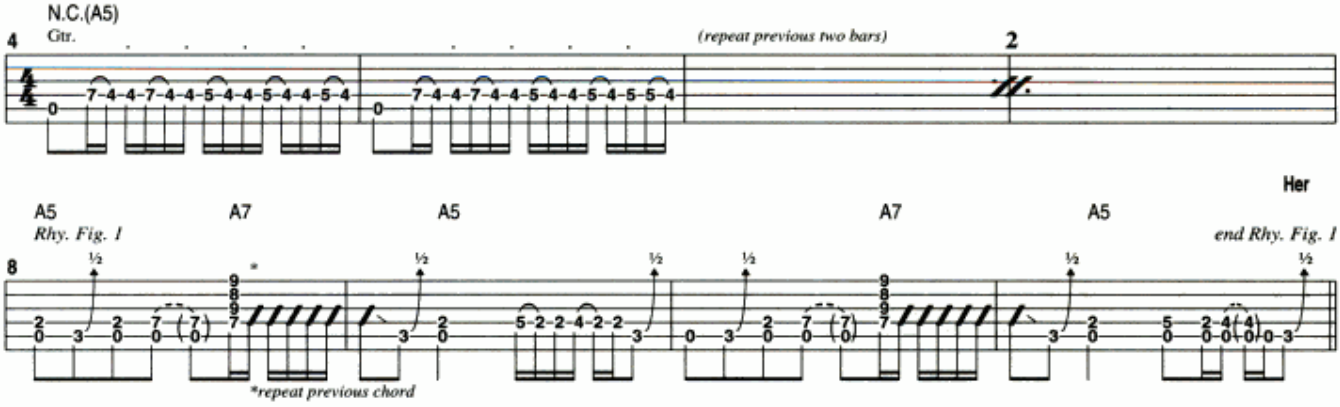


A **Intro** (0:00)

Moderately Slow ♩ = 102

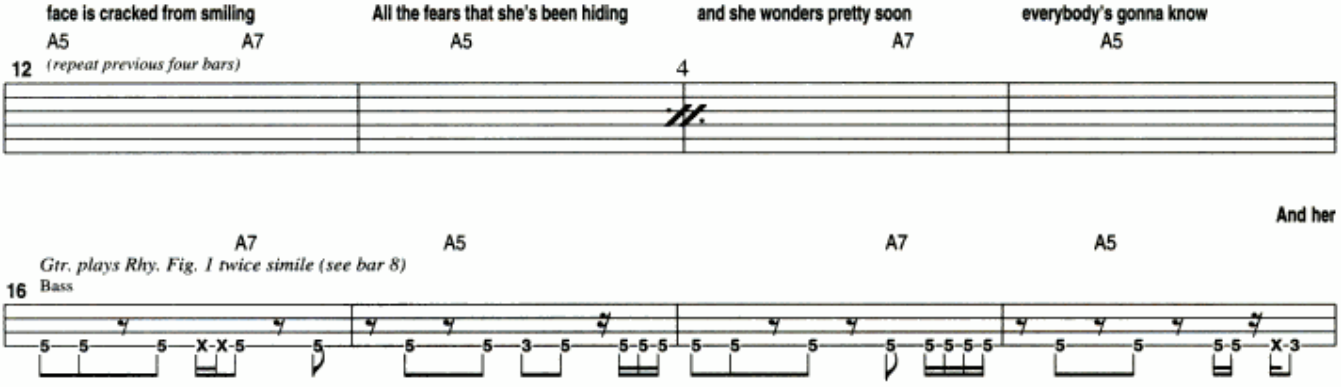


Moderately Fast ♩ = 132

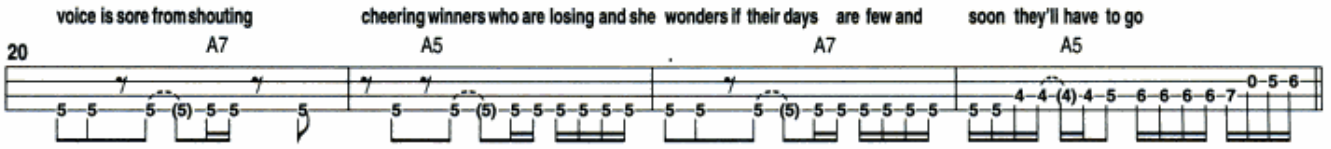


B **1st Verse** (0:22)

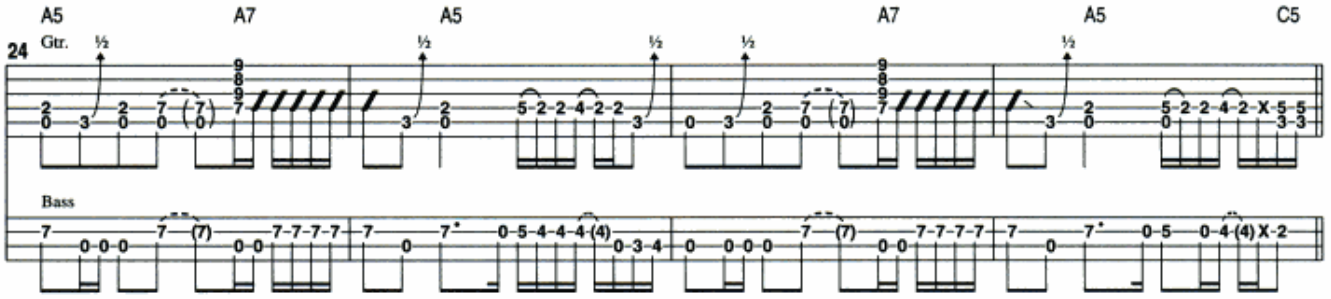
face is cracked from smiling — All the fears that she's been hiding — and she wonders pretty soon — everybody's gonna know



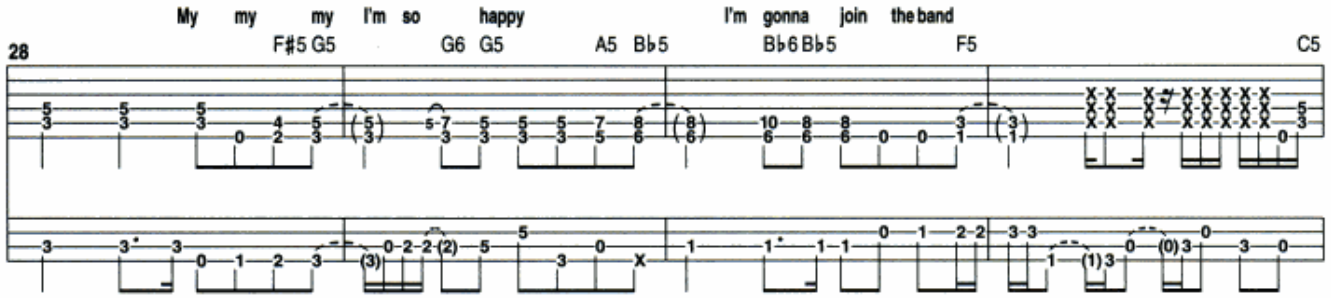
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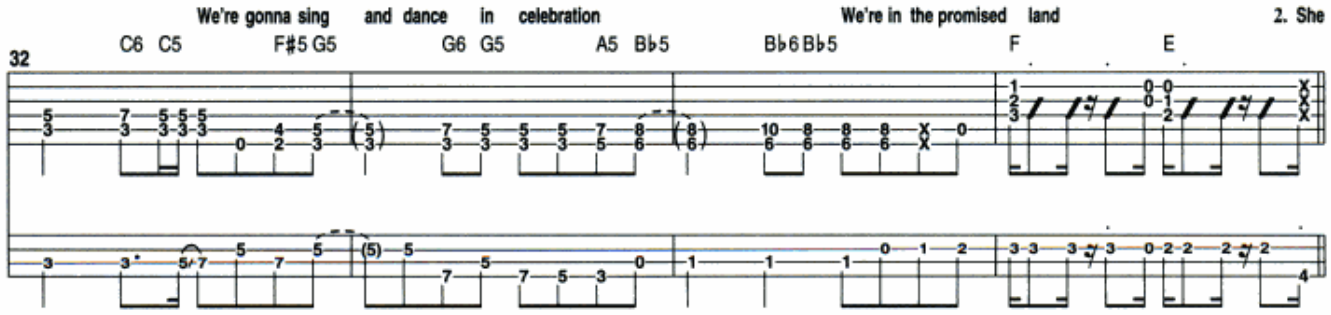
C (0:44, 1:28, 2:44)



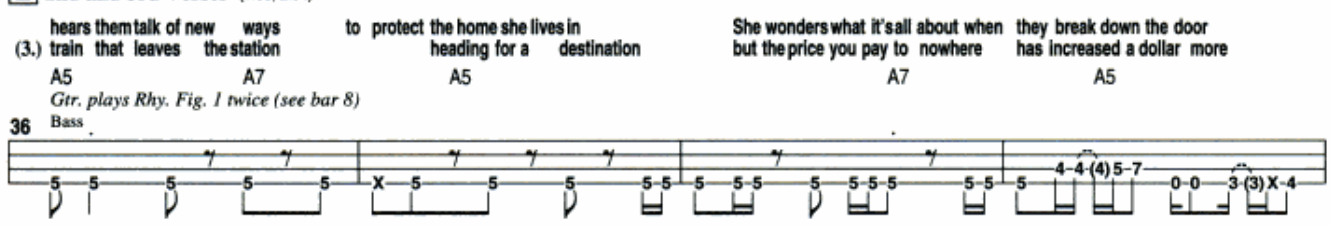
D Chorus (0:52, 1:35)



(2nd time) skip ahead to **G** *1st Guitar Solo*

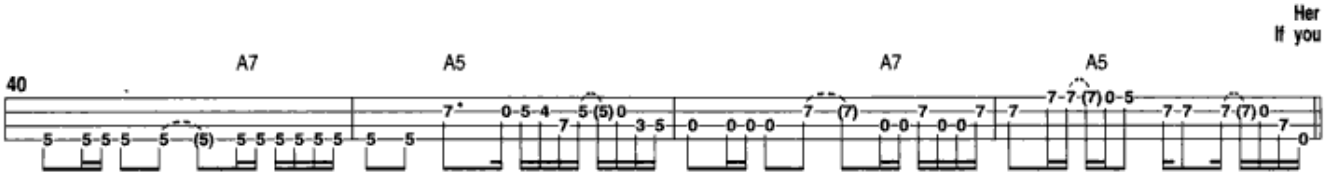


E 2nd and 3rd Verses (1:06, 2:04)



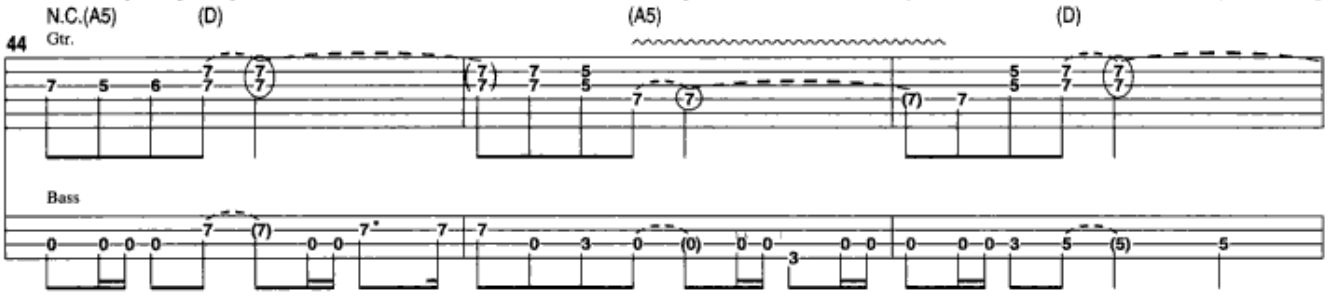
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F Bridge (1:20, 2:18)

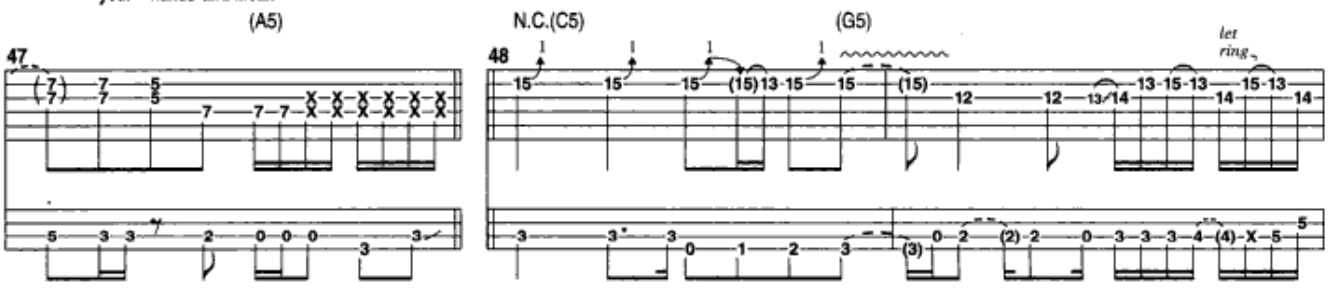
name is Brown or White or Black You know her very well You hear her cries of mercy as the
walk you're gonna get there Tho' it takes a little longer And when you see it in the distance you will wring

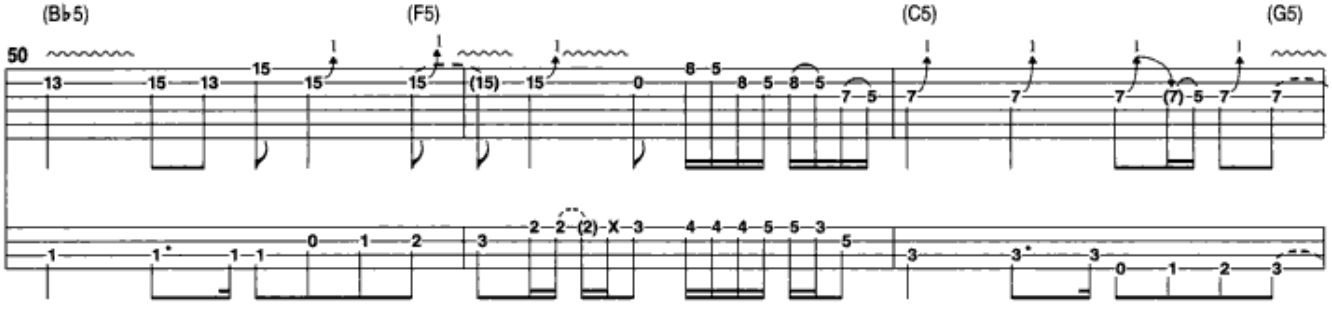


1st time, go back to C
3rd time, skip ahead to H

G 1st Guitar Solo (1:49)

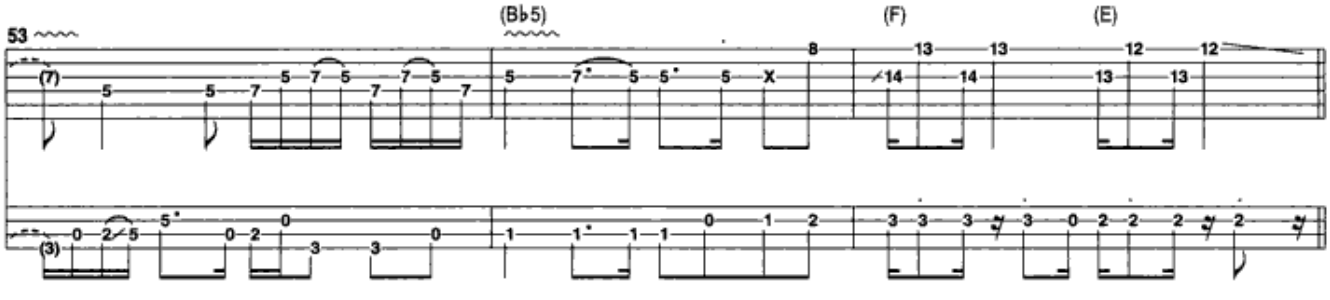
winners toll the bell
your hands and moan





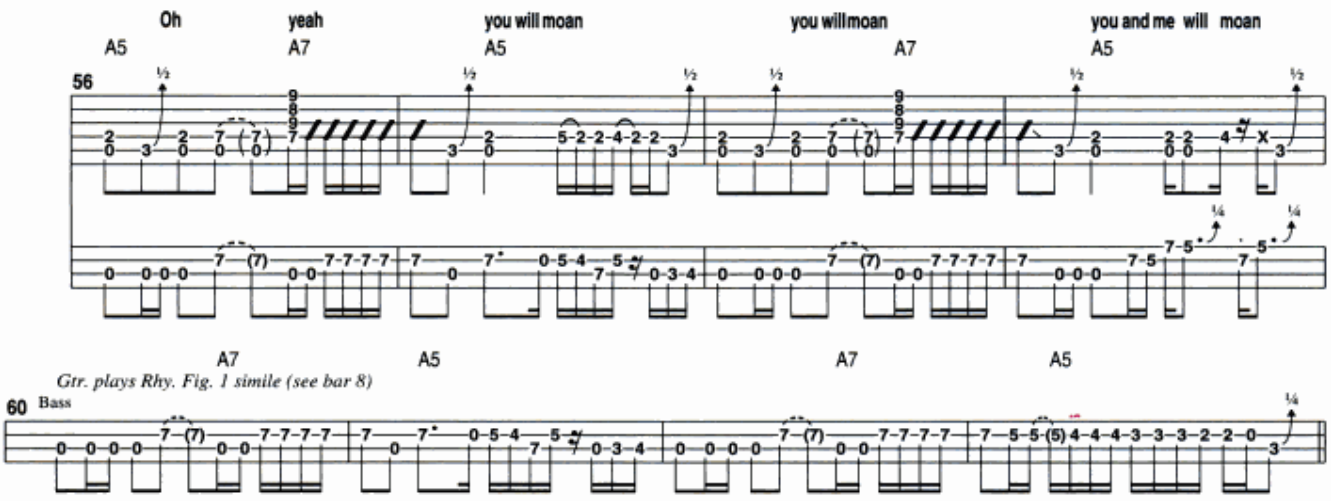
go back to E 3rd Verse

3. There is a



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H (2:25)



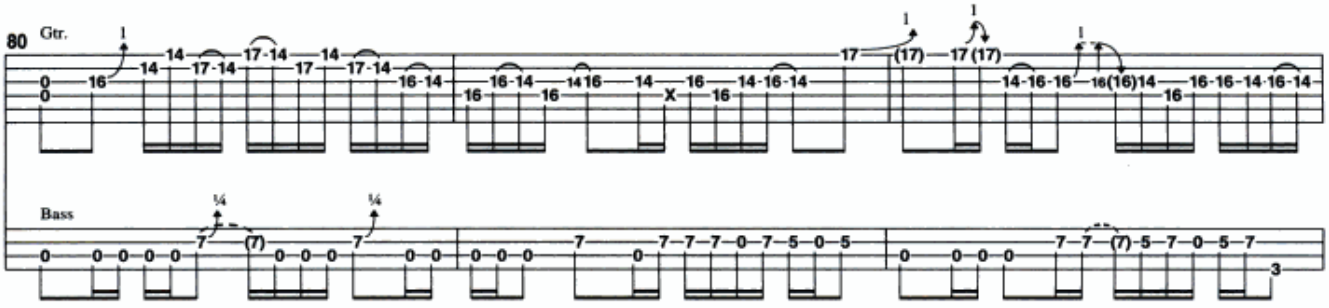
I **2nd Guitar Solo** (2:40)

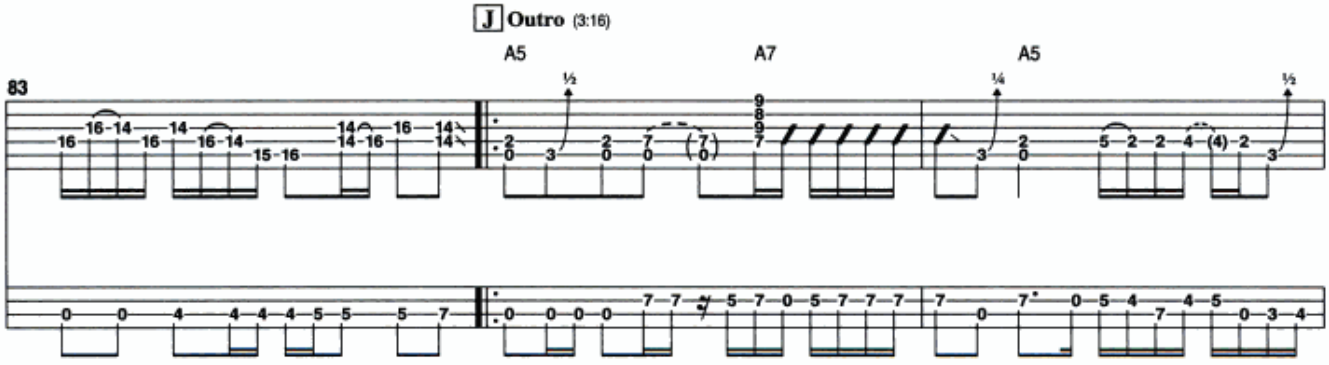


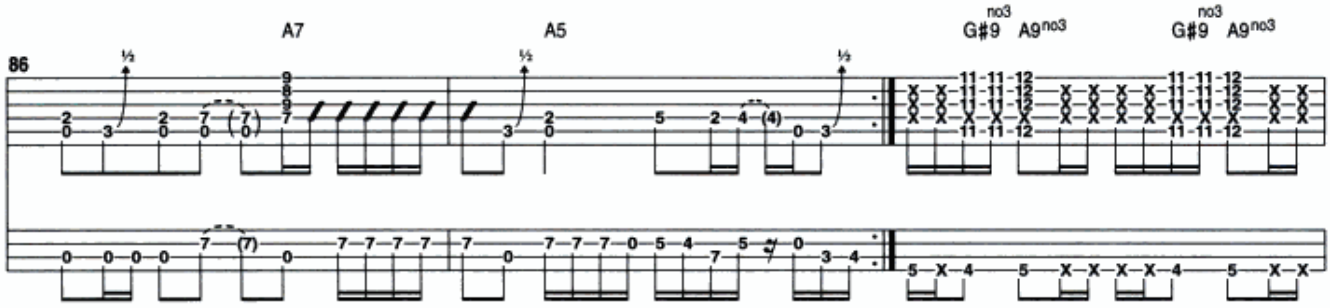
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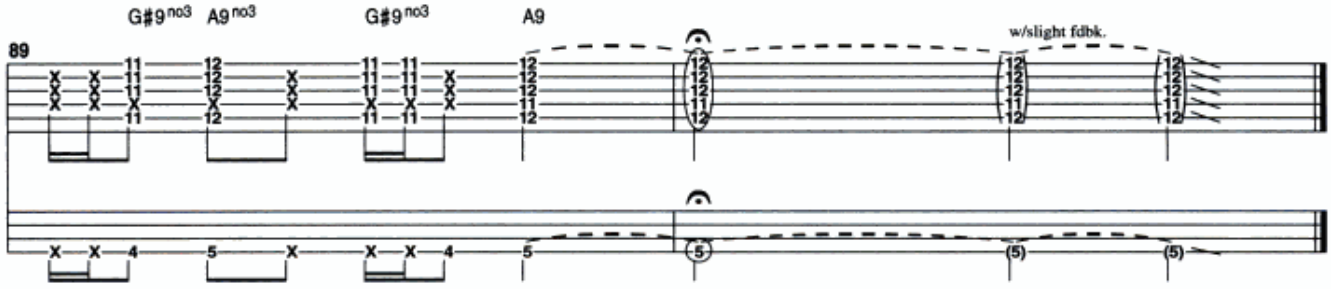
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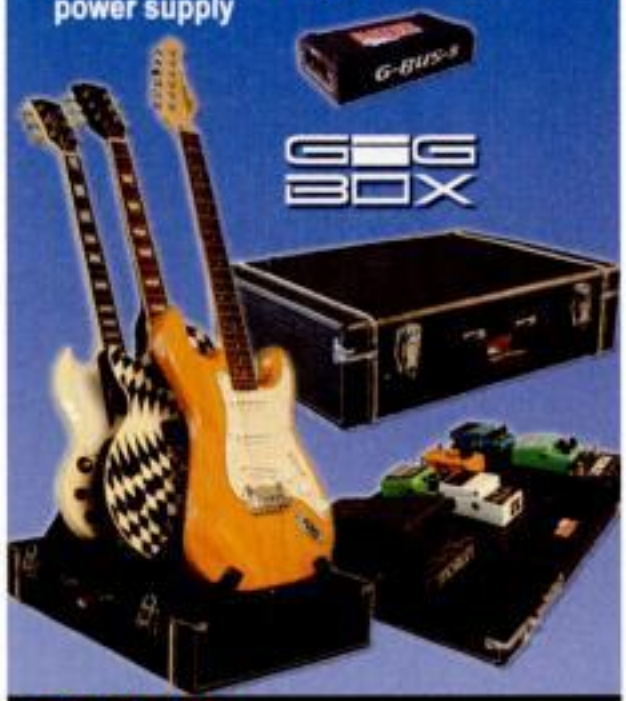
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66009 CRADLE OF FILTH Horned Female Devil
64183 CRADLE OF FILTH Hugging Angels Logo
47358 CRADLE OF FILTH Nemesis
64182 CRADLE OF FILTH Peace Through Firepower
32718 DARK THRONE Logo
38087 DARK THRONE Transilvanian Hunger
10667 DEAD KENNEDYS Ok Logo
58267 DEATH Large Silver Logo
58270 DEATH Screen Bloody Gore
58274 DEATH Symbolic/Symbolic Logo
58271 DEATH The Sound Of Perseverance
68119 DECAPITATED Organic Hallucinosis
52727 DEF LEPPARD Pyromania
63239 DEFTONES Raised Fist With Hammers Crest
61531 DEICIDE Upside Down Crosses & Pentagrams
54128 DEMON HUNTER Demon Skull
58185 DEVIL DRIVER Self Titled Lp
69614 D. ESCAPE PLAN Girls Eyes Shooting Lazers
48426 DIMEBAG Tribute Memorial 1966 - 2004
41123 DIMMU BORGIR Death Cult Armageddon
67255 DIMMU BORGIR Sorte Diabol Horned Goat
67254 DIMMU BORGIR In Sorte Diabolt
25134 DIO Holy Diver
10680 DOORS American Post
23670 DOORS Jim Morrison Passed Out On Stage
68295 DOORS Self Titled Lp
67782 DRAGONFORCE Armored Man Statue Logo
67781 DRAGONFORCE Menacing Robot In Flames
57696 DREAM THEATER Labyrinth Maze Logo
28569 DREAM THEATER Scenes From New York
69156 D. MURPHYS Boys Coming From Shamrock
65816 DYING FETUS American Eagle At Podium
69036 EMPEROR Reverence EP
69559 EXODUS Skull Pile With Dual Magnums Photo
65818 FAITH NO MORE The Real Thing
52743 FEAR FACTORY Demanufacture
52611 FINNTROLL Nattfodd
14404 FLOGGING MOLLY Shamrock Logo
61664 FROM FIRST TO LAST Stripes Logo
65396 GOATWHORE A Haunting Curse
69465 GODSMACK Group With Tribal Sun Logo
25458 GORGOROTH Logo
64186 GUNS N ROSES Appetite For Destruction
46223 GUNS N ROSES Slash Closeup With Tophat
46801 GUNS N ROSES Roses & Pistols Bullet Logo
65754 GUNS N ROSES Skull Face Slash Closeup
23888 GWAR Gwarmageddon
63212 GWAR Scumdogs Of The Universe
67134 HASTE THE DAY Pressure The Hinges
38766 HATEBREED Flaming Logo/Perseverance
68841 HATEBREED Supremacy Crewe With Griffin
66922 HEAVEN SHALL BURN Angel Logo
64191 HIM Vile Posed In Blue Cathedral Photo
69679 ICED EARTH Overture Of The Wicked
39962 IMMORTAL Demons Of Metal
32465 IN FLAMES Burning Match Logo
68293 IN FLAMES Jesterhead Skull Within Compass
25380 INCUBUS Lotus Hand
43087 IRON MAIDEN Fear Of The Dark
42969 IRON MAIDEN Killers/Killers Logo
52762 IRON MAIDEN Powerslave
64162 IRON MAIDEN Run To The Hills
45545 IRON MAIDEN Somewhere In Time
36511 IRON MAIDEN The Number Of The Beast
68558 IRON MAIDEN The Reincarnation Of Benjamin
36512 IRON MAIDEN The Trooper
68213 IRON MAIDEN Powerslave Mummy Eddie
61624 JIMI HENDRIX Axis Bold As Love
65388 J. FOR A COWBOY Girls Face With Flowers
66577 J. FOR A COWBOY Naked Woman With Skull
48790 JOHNNY CASH Cash Black Logo
25486 JUDAS PRIEST Hell Bent For Leather
36513 JUDAS PRIEST Painkiller
25487 JUDAS PRIEST Screaming For Vengeance
68485 KALMAH Death To Nu-Metal
64196 KILL. ENGAGE Dripping Logo With Rays
64198 KILL. ENGAGE Red Swallow With Banner
45934 KILL. ENGAGE Skull Wings Logo
43473 KING DIAMOND Abigail
51315 KING DIAMOND Them
66880 KITTIE Band As Blood Covered Zombies
64210 LAMB OF GOD Dead Horseman With Flag
48311 LAMB OF GOD Ashes Of The Wake
41772 LAMB OF GOD Logo/Pure American Metal
68232 LAMB OF GOD Tattooed Arms Being Crucified
52803 LAMB OF GOD Pure American Metal Seal
68217 LAMB OF GOD Walk With Me In Hell Jesus
68237 L. OF GOD Soldier Hanging From Gun Cross
68560 LED ZEPPELIN Electric Magic Empire Pool
40987 LED ZEPPELIN Houses Of The Holy
22137 LED ZEPPELIN Stairway To Heaven
64213 LED ZEPPELIN Knebworth Swan Song Logo
48747 LED ZEPPELIN Jimmy Page Guitar Solo Photo
68563 LES CLAYPOOL With Bass Inside Circle Burst
67593 LINKIN PARK Minutes To Midnight Wired
68798 LORDI Individual Group Faces Boxed Photos
42180 LYNYRD SKYNYRD Confederate Flag Logo
66565 MACHINE HEAD Chained Wolf Head Logo
68261 MARILYN MANSON Wearing Leather Jacket
63867 MASTODON Blood Mountain
66396 MASTODON Knife In Horned Skull's Mouth
22097 MAYHEM Red Logo
59476 MEGADETH Arsenal Of Megadeth Dbl Cover
51370 MEGADETH Back To The Start
51369 MEGADETH Captain Vic
53757 MESHUGGAH Destroy Erase Improve
67703 METAL CHURCH Logo
30766 METALLICA Damage Inc.
64220 METALLICA Dont Tread On Me Snake Logo
64224 METALLICA Flaming Skull Logo
10371 METALLICA Justice For All
10767 METALLICA Kill Em All
10769 METALLICA Master Of Puppets
10859 METALLICA Metal Up Your Ass
52319 METALLICA Metallica Whiskey Label
53260 MISFITS Die Die My Darling/Logo
17159 MISFITS Kennedy Bullet/Better Dead Or Red
66402 MISFITS To All Fiends Fiend Reading Photo
24865 MORBID ANGEL Big Logo
41875 MOTLEY CRUE Dr. Feelgood
66634 MOTLEY CRUE Dr. Feelgood Straight Jacket
13354 MOTLEY CRUE Girls Girls Girls
66402 MOTLEY CRUE Smoking Bam! Orange Skull
52829 MOTORHEAD Chained Skull Chrome Wings
45735 MR. BUNGLE Clown Face
47378 MUDVAYNE Mutoids Group Photo
57896 MUDVAYNE Skeleton Crows Sketch Logo
66424 MUSHROOMHEAD Shroom Gang Group
66524 NECROPHAGIST Skull & Crossbones On Cross 35959 NILE In Their Darkened Shrines
27714 NINE INCH NAILS NIN Logo
10566 NINE INCH NAILS Teeth & Salt Trail
38259 NIRVANA In Utero Lp
10905 NIRVANA Smiley Face Logo
66494 NIRVANA Smiley Face W/Seahorses Crest
65187 NORMA JEAN Guy With Chainsaws Hands
65186 NORMA JEAN Redeemer
66780 OPETH Burning Candle Smoke Logo
61923 OPETH Harlequin Forest/Demon
45241 OVERKILL Under The Influence
68811 OZZFEST 2007 With Horned Demon Priest
68243 OZZY OSBOURNE Black Rain Japanese Lp
69180 OZZY OSBOURNE Ozzy Hitchhiking To Hell
11345 OZZY OSBOURNE Randy Rhoads Tribute
45820 OZZY OSBOURNE Vintage Distressed Logo
49081 PANTERA 10yr Group Photo
57843 PANTERA Brother Dime 1968 - 2004 Tribute
36470 PANTERA Cowboys From Hell Metal Skull
69152 PANTERA Guitars & Wings With Metal Eagle
25373 PANTERA Heather Dream Naked Chick
25469 PEARL JAM Bootleg
23164 PEARL JAM Man Wearing Gas Mask
44965 PINK FLOYD Animals
29609 PINK FLOYD Darkside Of The Moon
43910 PINK FLOYD Wish You Were Robotic Hands
45657 PRIMUS Frizzle Fry
44455 QUEEN Crest Logo
68929 Q. OF THE STONE AGE Green Lightbulb Photo
66261 R. A. MACHINE Slashed Logo With Star
52529 R. A. MACHINE Stacked Text Logo
59654 R. A. MACHINE The Battle Of Los Angeles
50491 RAMMSTEIN Group Faces In Circle
69690 RAMMSTEIN Volleyball
39580 RAMONES Black & White Presidential Seal
64131 R. HOT CHILI PEPPERS Asterisk RHCP Logo
64133 R. HOT CHILI PEPPERS Pink Palm Trees Logo
69759 RISE AGAINST Heartfist Logo
54038 ROB ZOMBIE Rob Blue Face W/Skeleton Logo
66286 ROB ZOMBIE Rob Zombie Spooks-A-Poppin
36287 ROLL. STONES Classic Red Tongue
40794 ROLL. STONES Keith Richards For President
32839 RUSH 2112 Lp Cover
52841 RUSH Starman Glow Logo
25111 S.O.D. Speak English Or Die
37514 SEX PISTOLS God Save The Queen
67132 SHADOWS FALL Threads Of Life
66527 SHINEDOWN Save Me Crest Logo
69611 SIX FEET UNDER Commandment Skull Logo
46161 SKID ROW Classic Logo/Youth Gone Wild
65680 SKINLESS Trample The Weak, Hurdle Dead
40674 SLAYER Eagle In The Abyss
69234 SLAYER Laughing Skull In Helmet
67728 SLAYER Skull Wearing Soldier Helmet Logo
43690 SLAYER Show No Mercy
68577 SLAYER World Sacrifice Bloody House Art
64236 SLIPKNOT Electric Blue Bolts Logo
64225 SLIPKNOT Group In Front Of Pentagram
68583 SLIPKNOT Logo & Swirls Surrounding Grate
24864 SMASHING PUMPKINS Classic Zero
10875 SOCIAL DISTORTION Dancing Skelli Logo
53263 SOILWORK Soilworker Symbol Logo
50765 SONATA ARCTICA Reckoning Night
10882 SUBLIME Joint & Skunk Logo
66498 SUBLIME Louie Dog Peking Head Thru Grate
10592 SUBLIME Sun Logo
69044 SUICIDAL TENDENCIES Possessed To Skate
36446 SUPERJOINT RITUAL Logo
67266 SWORD The Sword Horned Goddess Logo
68178 SYSTEM OF A DOWN Self Titled Lp Cover
48396 SYSTEM OF A DOWN Statue Of Liberty
39124 TENACIOUS D Cleveland Steamers Team
39119 TENACIOUS D Texaco Logo/Fucked By Satan
47913 TESTAMENT Souls Of Black
24301 TESTAMENT The New Order
66800 T. EYES OF THE DEAD Green Zombie Logo
66803 TOOL 10,000 Days Triple Face Logo
53266 TOOL Grey Eyes Logo
32282 TOOL Lateralus Skeletoe Double Face Man
32646 TOOL Nerve Ending Logo
64143 TRIVIUM Ascendancy Crowned Cast Of Arms
64148 TRIVIUM Dragon Fighting Kai Fish Tattoo Art
69824 TRIVIUM The Crusade/Logo & Symbol
42083 VAN HALEN Original Group Photo
45962 VAN HALEN Eddie Live With Guitar
68038 VENOM Metal Black
63014 WHITE STRIPES Magician Skull Say Logo
44400 WHITE ZOMBIE Die Fucker Die
43117 WHO The Kids Are Alright Target Logo
69168 WHO Vintage Distressed British Flag With
62068 WOLFMOTHER Gold Foil Logo
66856 ZZ TOP Distressed Denim Logo



68594 KILL. ENGAGE Snakes & Swords | 68948 KORN Skull Logo | 69215 LAMB OF GOD Angel Hourglass | 68216 LAMB OF GOD Monk In Gas Mask | 68233 LAMB OF GOD Shield Crest Logo

68218 LED ZEPPELIN U.S.A. Swan Song | 68797 LORDI Hard Rock Hallelujah | 32994 L. SKYNYRD Whiskey Label | 66947 M. HEAD The Blackening | 69260 M. MANSON Peeking Photo



25446 MEGADETH Peace Sells... | 43197 MEGADETH Rust In Peace | 69219 METALLICA Jump In The Fire | 10668 METALLICA Ride The Lightning | 25410 MISFITS Classic White Skull



40961 MOTORHEAD England Skull | 68909 M. ROMANCE Fangs Logo | 65967 NECROPHAG Tombstone & Skulls | 50851 NILE Annihilation Wicked | 69271 N. INCH NAILS Survivalism



67818 O. OSBOURNE Black Rain | 69153 PANTERA Flag With Snakes | 69154 PANTERA Snake & Guitar Logo | 25129 PANTERA Vulgar Display | 66111 PINK FLOYD Hammer & Bombers



66260 R. A. MACHINE Evil Empire | 54568 RAMMSTEIN Reise, Reise Logo | 24285 R. RHOADS Randy Tribute Photo | 64132 R. C PEPPERS Asterisk Logo | 69221 SLAYER Skeleton Soldier



69220 SLAYER Graveyard Skull | 68580 SLIPKNOT Group Boxed Photos | 69223 SLIPKNOT Green Group Photo | 69451 SUBLIME Sun With Eyes | 66595 S. SILENCE Figure Logo



64116 T. D. GRACE IX Griffin Logo | 69003 T. EYES DEAD Malice | 41098 TOOL Lateralus Diagram | 69431 TOOL Red Eyes Logo | 68235 TRIVIUM Coat Of Arms Crest



69225 TRIVIUM We Are The Fire | 45963 VAN HALEN Eddie Guitar Design | 67084 WED. 13 Shocking Terror | 45017 W. ZOMBIE Green Monster | 62070 WOLFMOTHER Self Titled Triangle

Full Color Posters $7.95

Rolled And Sent In A Sturdy Tri-Tube For Protection




54806 **AC/DC** Album Covers Collage
54804 **AC/DC** Live At Donington
54802 **ALICE IN CHAINS** Layne Staley Live Photo
59671 **AS I LAY DYING** Group Live Photos Collage
59356 **ATREYU** Deathgrip On Yesterday Group
53842 **A. SEVENFOLD** Death Bat Winged Skull
68260 **A. SEVENFOLD** Group Live On Stage Collage
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
53409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group
55905 **B. SABBATH** Revolution In Their Minds
54895 **B. BENJAMIN** Group By Equipment
66125 **B. FOR MY VALENTINE** Group Photo
61959 **CANN. CORPSE** KILL Guy Holding Knife
61670 **CHIMAIRA** Skull & Spinal Cord Explosion Art
47339 **CLASH** London Calling
59567 **C. AND CAMBRIA** Group Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
11399 **DOORS** Psychedelic Group Photo
46420 **EVANESCENCE** Amy Lee In Dress In Bed
55157 **GODSMACK** Group Posed In Desert Photo
48310 **GUNS N ROSES** Roses & Pistols Logo
56326 **IRON MAIDEN** A Matter Of Life And Death
47871 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
40034 **JIMI HENDRIX** Axis Bold As Love
66964 **JOB FOR A COWBOY** Skull Tattoo Design
54293 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Posed On Bridge Photo
48587 **L. ZEPPELIN** Group Standing Next To Airplane
39142 **L. ZEPPELIN** Stairway To Heaven
68328 **L. PARK** Minutes To Midnight Group Outdoors
55903 **LYNYRD SKYNYRD** American Flag Girl Logo
68088 **MARILYN MANSON** Posed In Leather Jacket
59556 **METALLICA** Flaming Skulls Yin Yang Symbol
68176 **METALLICA** Band Member Live Photos
28781 **MISFITS** Classic White Skull
51346 **MUDVAYNE** Lost & Found Group Water Head
65481 **M. C. ROMANCE** Black Parade Group Photo
66521 **M. C. ROMANCE** Group Posed In Stairway
53761 **NINE INCH NAILS** With Teeth
51679 **NIRVANA** Winged Kurt Cobain Live On Stage
61500 **OPETH** Ghost Reveries
68329 **OZZY OSBOURNE** Black Rain Japanese Cover
13361 **PINK FLOYD** Wish You Were Here
68992 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
59872 **ROB ZOMBIE** Rolling Stone Cover Collection
41571 **SEX PISTOLS** Anarchy In The U.K.
51368 **SHADOWS FALL** Group Posed In The Forest
54751 **SLIPKNOT** Group Dressed In Black Uniforms
68320 **STONESOUR** Group Waist Up Closeup Photo
32719 **SUBLIME** Livin With Louie Dogs To Stay Sane
68321 **S. OF A DOWN** Clack With Members As Arms
11503 **TOOL** Man Emerging From Water
62676 **UNEARTH** III: In The Eyes Of Fire
67523 **VELVET REVOLVER** Group Posed Against Wall
48481 **WHO** Group Wrapped With British Flag Photo

Windproof Lighters $10

"Zippo Style" Rock Lighters,With Silkscreened Designs
Lighters Are Wind Resistant And Refillable.





07982 **B. L. SOCIETY** Sonic Brew
40380 **B. SABBATH** Masters Of Reality Logo
64362 **CANNIBAL CORPSE** Fetus Skeleton Logo
59117 **CHIMAIRA** Double Skull Horns
22062 **CRADLE OF FILTH** Dragon Logo
42920 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite
58220 **HIM** Gold Heartagram & Logo
57361 **IRON MAIDEN** Best Of The Beast
43778 **KORN** Greatest Hits Vol. 1 Cell Logo
59088 **L. ZEPPELIN** Allover Swan Song
40023 **METALLICA** Master Of Puppets
56297 **O. OSBOURNE** Caricature Giving Finger
51465 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo

Silver Rings & Shot Glasses

Silver Rings & Silk Screened Shot Glasses




SILVER RINGS $16

Available In Size 8, 10 And 12

55578 **AC/DC** Silver Logo
61332 **BLACK LABEL SOCIETY** Silver Logo
62317 **DIMMU BORGIR** Silver Logo
19978 **DISTURBED** Silver Mean Smiley Logo
25299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Ninja Star Logo
59506 **OZZY OSBOURNE** Silver Logo
28677 **PANTERA** Silver Logo

SHOT GLASSES $6

50217 **AC/DC** Classic Logo
62423 **ALICE COOPER** Schools Out
60812 **A. SEVENFOLD** Pirate Skull Death Bat
40390 **BLACK LABEL SOCIETY** Sonic Brew
59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
58200 **HIM** Gold Heartagram Logo
57348 **IRON MAIDEN** Electric Mummy
59085 **KORN** Logo
53565 **LAMB OF GOD** Stacked Logo
50216 **LYNYRD SKYNYRD** Flag Logo
59096 **MOTORHEAD** Ace Of Spades Logo
51467 **PANTERA** Crossed Swords Logo
51466 **PANTERA** Skull & Knives Logo
64387 **SLAYER** Swords Pentagram Logo

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.



59633 **AC/DC** Back In Black Logo
52381 **ALICE IN CHAINS** Logo
68864 **AS I LAY DYING** Logo
62643 **ATREYU** A Deathgrip On Yesterday Logo
64825 **AVENGED SEVENFOLD** Stacked Logo
43695 **BLACK DAHLIA MURDER** Logo
64603 **BLACK LABEL SOCIETY** BLS Logo
26209 **CANNIBAL CORPSE** Bloody Logo
60824 **CHIMAIRA** Logo
64855 **COHEED AND CAMBRIA** Keywork Logo
64616 **CRADLE OF FILTH** Logo
13835 **DEFTONES** Logo
24494 **DISTURBED** Mean Smiley Face
59796 **DOORS** Logo
39484 **DOWN** Logo
49839 **EVANESCENCE** Logo
40722 **GODSMACK** Sun Logo
62448 **IN FLAMES** Winged Jesterhead Crest
64498 **KILLSWITCH ENGAGE** Scrolls Logo
32117 **KORN** Death Metal Logo
32156 **MISFITS** Classic White Skull
39733 **NIRVANA** Logo
36595 **O. OSBOURNE** Caricature Giving Finger
13674 **PANTERA** Logo
61175 **RAGE AGAINST MACHINE** Logo
56012 **ROB ZOMBIE** Zombie 666 Stacked
64567 **SLAYER** Logo
61480 **SLIPKNOT** Tribal S Logo
32138 **S. DISTORTION** Dancing Skelli Logo
22627 **SUBLIME** Logo
13834 **TOOL** Logo
65589 **TRIVIUM** Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!




58036 **AMON AMARTH** Glowing Gold Logo
52967 **AS I LAY DYING** Logo
48578 **BLACK LABEL SOCIETY** BLS Logo
55616 **BLACK SABBATH** BS Cross/Logo
48066 **CANNIBAL CORPSE** Bloody Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
58132 **DEVIL DRIVER** Logo
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
63573 **DISTURBED** 3-D Mean Smiley Face/Logo
45581 **GUNS N ROSES** Roses & Pistols Bullet Logo
48008 **HATEBREED** Flaming Logo
67137 **HELLHAMMER** Logo
45576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
45577 **IRON MAIDEN** Logo
48702 **JOHNNY CASH** Guns Logo
64256 **KILL. ENGAGE** Suit & Tie Skeleton W/Arms
64341 **KORN** Logo
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52969 **METALLICA** St. Anger Logo/Ninja Star
46077 **MISFITS** Glow In Dark White Classic Skull
64260 **MOTORHEAD** Classic England Skull Logo
45966 **NIRVANA** Smiley Face Logo
41220 **PANTERA** CFH Skull & Crossbones Logo
45579 **SLAYER** Logo/Eagle In The Abyss
64264 **SLIPKNOT** Pentagram Logo
61643 **STRAPPING YOUNG LAD** Stacked Logo
64384 **SUBLIME** Layered Gothic Old English Logos
68172 **TYPE O NEGATIVE** Logo

Miscellaneous Rock Apparel



56796 55567 66812 64302 68950 64227 63226 52901 52900

LONGSLEEVE THERMALS $36.95

Available In Sizes M, LG & XL

64103 **A. SEVENFOLD** Death Bat Winged Skull
64175 **B. L. SOCIETY** SDMF Skull W/Bat Wings
53099 **G. N ROSES** Barbed Wire Skull & Pistols
53100 **LED ZEPPELIN** Tour 1977 Flying Blimps
36424 **MISFITS** White Skull/Skeleton Bones
52900 **MOTORHEAD** Classic England Skull Logo
51968 **OZZY OSBOURNE** Tilted Stacked Logo
51971 **PANTERA** Devil Cowboy Hat Logo
52901 **SLAYER** Camouflage Eagle In The Abyss

HOODED SWEATHIRTS $59.95

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68388 **B. DAHLIA MURDER** Logo W/Scribble Art
38811 **B. L. SOCIETY** BLS Logo/Brewtality
69189 **BLACK SABBATH** Flying Demon Logo
66795 **B. F. VALENTINE** Pistols & Bullets Logo
45010 **C. OF BODOM** COBHC Reaper Logo
52718 **CRADLE OF FILTH** Dragon/Logo
59268 **DEATH** Large Silver Logo
58187 **DEVIL DRIVER** Logo/Cross Symbol
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
52732 **G. N ROSES** Roses & Pistols Bullet Logo
65383 **HATEBREED** HB Logo With Griffins
67977 **HELLYEAH** Flaming Logo/Tattooed Girl
60227 **IRON MAIDEN** Beast On The Road 1982
68997 **J. FOR COWBOY** Dual Baby Fetuses Logo
52791 **KILL. ENGAGE** Skull Wrapped With Vines
68950 **KORN** Dripping Graffiti Logo
64209 **LAMB OF GOD** American Metal Seal
49729 **L. ZEPPELIN** U.S.A. 1977 Swan Song
61258 **M. MANSON** Long Hair Drip Logo

MORE HOODED SWEATSHIRTS

68036 **METALLICA** Damage Inc.
66425 **MUSHR. HEAD** Group Photo/Mask
68268 **NINE INCH NAILS** Trying To Believe
47773 **NIRVANA** Smiley Face Logo
55464 **PANTERA** Logo/Vulgar Display
45513 **SLAYER** Distressed Eagle In Abyss
68226 **SLIPKNOT** Triple Rows Of Group
49162 **SUBLIME** Logo/40oz. To Freedom
68204 **SYSTEM OF A DOWN** Stacked Logo
69432 **TOOL** 10,000 Days Triple Face Logo
64144 **TRIVIUM** Symbol Within Flames

LOUNGE PANTS & BOXERS

Note Individual Prices & Sizes

66825 **AC/DC** Lounge Pants
Jack Daniels Mock Logo **M/L/XL $19.50**
55567 **BLACK SABBATH** Boxer Shorts
Flying Demon/Logo **M/L/XL $14.50**
51697 **JIMI HENDRIX** Boxer Shorts
Guitar With Wings **M/L/XL $14.50**
61498 **LED ZEPPELIN** Boxer Shorts
Stairway To Heaven Art **M/L/XL $14.50**
64802 **LED ZEPPELIN** Lounge Pants
Stairway To Heaven Art **M/L/XL $19.50**
64805 **METALLICA** Boxer Shorts
Master Of Puppets Art **M/L/XL $14.50**
66812 **METALLICA** Lounge Pants
Ride The Lightning Art **M/L/XL $16.50**
55568 **OZZY OSBOURNE** Lounge Pants
Caricatures **M/L/XL $19.50**
66796 **RED HOT CHILI PEPPERS** Boxer Shorts
Round Asterisk Logos **M/L/XL $14.50**

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High Quality Metal Belt Buckles & Leather Wallets With Chain




METAL BELT BUCKLES $19

51806 **A. SEVENFOLD** Oval Death Bat Winged Skull
46147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
50191 **CHILDREN OF BODOM** Oval COBHC Logo
67213 **DEATH** Oval Logo
48854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48846 **HIM** Round Flourish Heartagram
48835 **IRON MAIDEN** The Trooper
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
64155 **LAMB OF GOD** Silver Skull Within Pentagram
48831 **LED ZEPPELIN** Die Cut Swan Song Logo
48838 **SLAYER** Die Cut Eagle In The Abyss

LEATHER BIKER WALLETS $18.95

67330 **AS I LAY DYING** Skulls Within Circle/Logo
43490 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
58597 **BLEED. THROUGH** Old English Logo W/Skull
67331 **CANN. CORPSE** Bloody Logo/Fetus Skeleton
64280 **CRADLE OF FILTH** Logo
58582 **GUNS N ROSES** Roses & Pistols Bullet Logo
67334 **IRON MAIDEN** Stacked Logo/Killers Art
67335 **KORN** Red Splatter Logo/Skull On Cross
64277 **LAMB OF GOD** Logo
46009 **LED ZEPPELIN** Logo/Swan Song
67345 **METALLICA** And Justice For All Art
64275 **MOTORHEAD** Classic England Skull Logo
67385 **PANTERA** Distressed Rivet Logo
67338 **SLAYER** Demonic Man Wearing Papal Hat
55597 **SLIPKNOT** Pentagram Logo
50711 **TOOL** Lateralus Logo/Lateralus Eye

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's. 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '86
15058 **ALICE COOPER** Schools Out Tour Hartford '72
20258 **B. SABBATH** Puerto Rico Pop Festival '72
45102 **CREAM** Farewell Concert Philadelphia '68
20268 **DOORS** Isle Of Wight Festival Chicago '70
61086 **FRANK ZAPPA** Cal. State College '72
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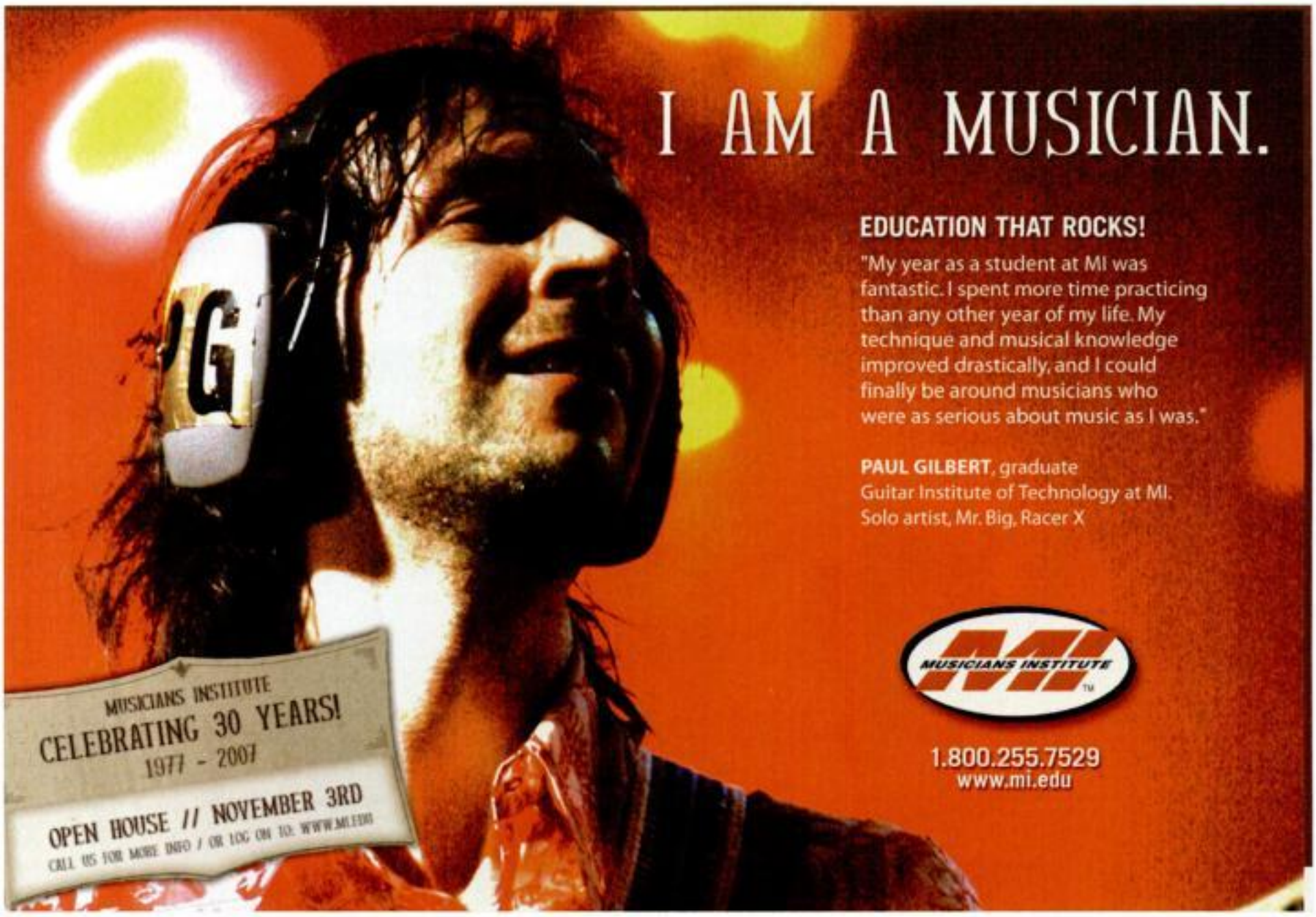
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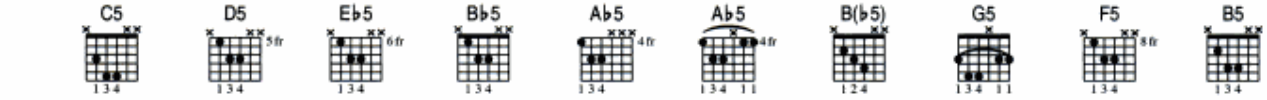




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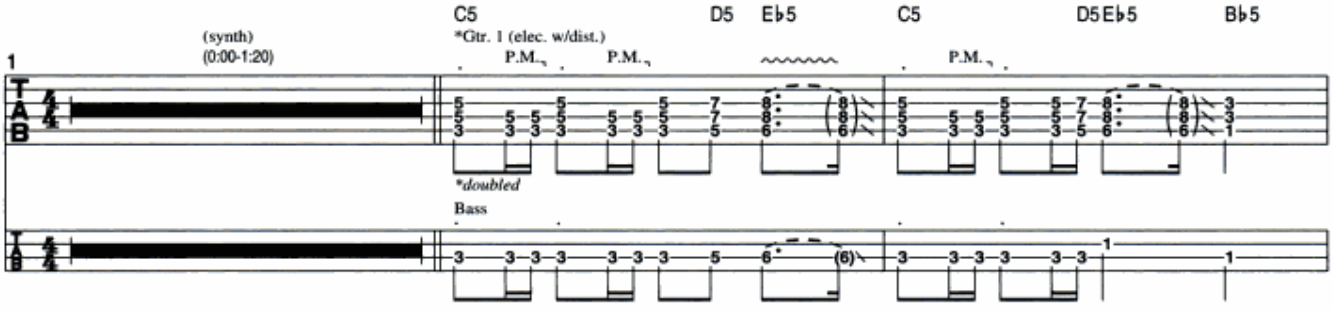
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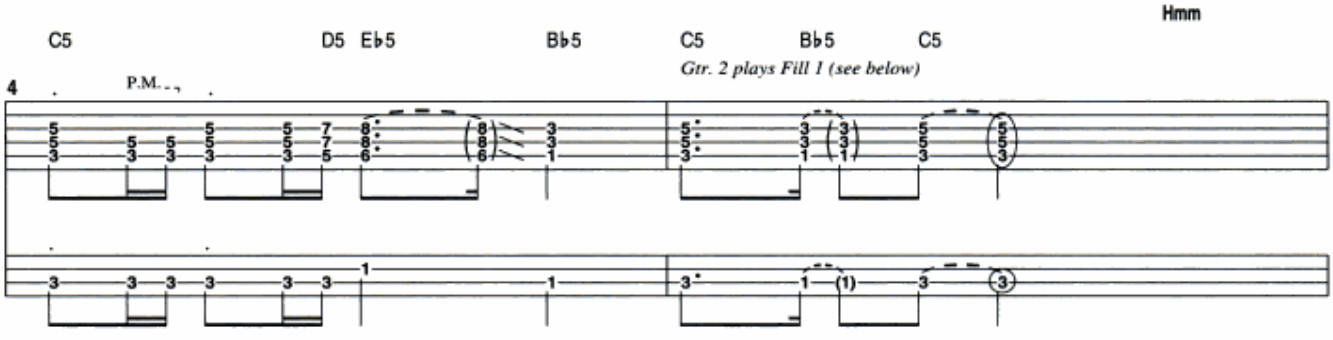
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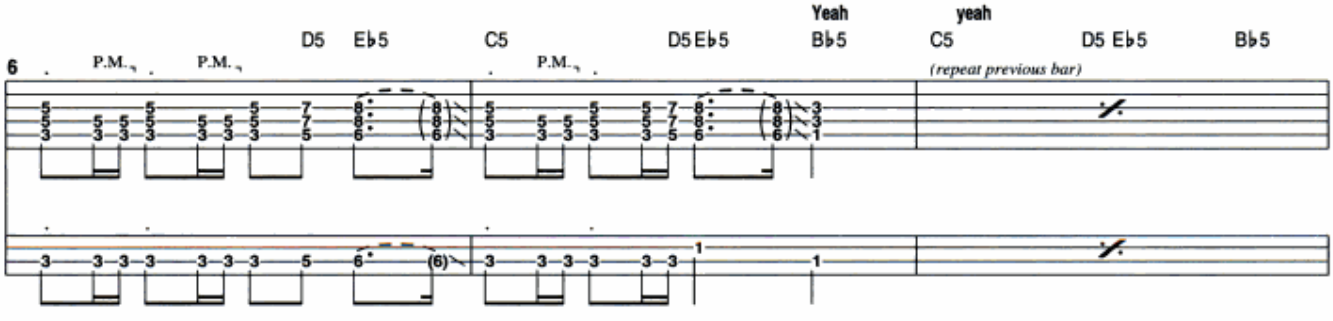


A Intro (1:21)

Moderately ♩ = 90







Fill 1 (1:29)
Gtr. 2 (elec. w/dist.) pick scrape

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D **2nd, 3rd and 4th Verses** (2:17, 3:05, 4:12)

shiny diamonds — like the eyes of a cat in the black and blue
3. Holy diver — You're the star of the masquerade
4. Holy diver — You've been down too long in the midnight sea

C5 — A♭5

Gtr. 2 plays Fill 3 on 4th Verse (see below) — *Gtr. 2 plays Fill 2 (see below)*

Gtr. 1

24 P.M.

Bass plays Bass Fig. 1 (see bar 11)

Something is coming for you — Look out
No need to look so afraid — Jump jump
Oh what's becoming of me — No no

C5 — B♭5 — A♭5 — B♭5

26 P.M.

Bass substitutes Bass Fill 1 (see below)

Race for the morning — You can hide in the sun 'til you see the light
jump on the tiger — You can feel his heart but you know he's mean
Ride the tiger — You can see his stripes but you know he's clean

C5 — A♭5

Gtr. 2 plays Fill 2 (see below)

28 P.M.

(2nd time) skip ahead to **F** — *(3rd time) skip ahead to* **H** *2nd Chorus*

Oh we will pray it's all right — Gotta
Some light can never be — Gotta
Oh don't you see what I mean — Gotta

C5 — B♭5 — C5

30 P.M.

E **Bridge** (2:38)

get away — get away — Between the velvet lies
The vision never dies

A♭5 — B♭5 — B(♭5) — C5 — B♭5 — A♭5 — B♭5

Gtr. 1

32 *let ring*

Bass

Fill 2 (1:56, 2:20, 2:30, 3:07, 3:18) (A♭5)
Gtr. 2

Fill 3 (4:12) C5
Gtr. 2

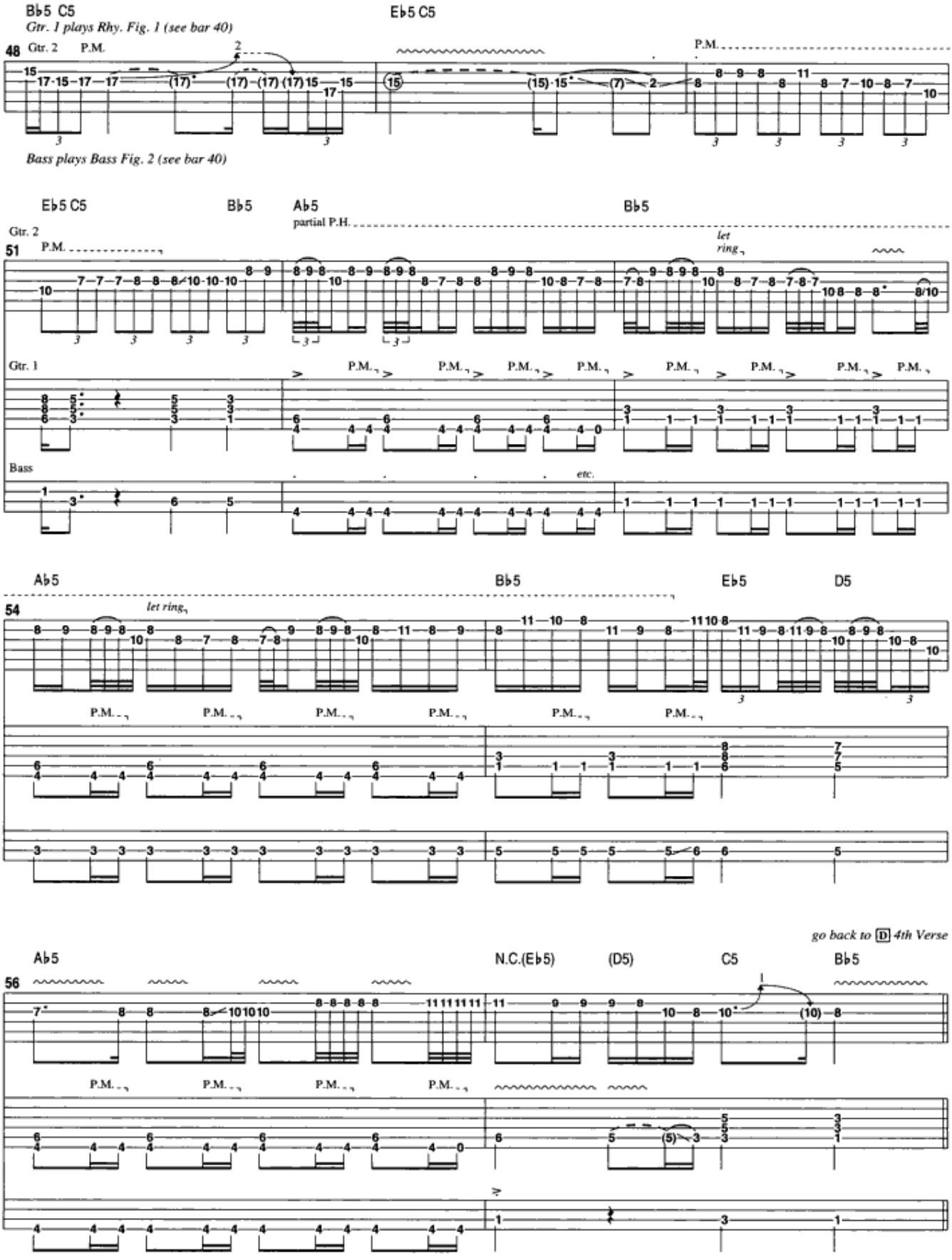
Bass Fill 1 (2:25, 3:13, 4:20) (A♭5) (B♭5)

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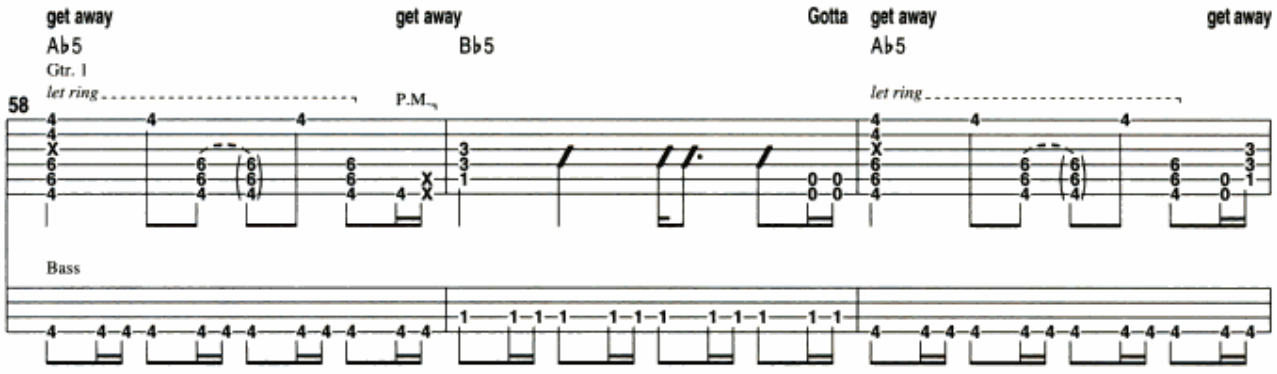
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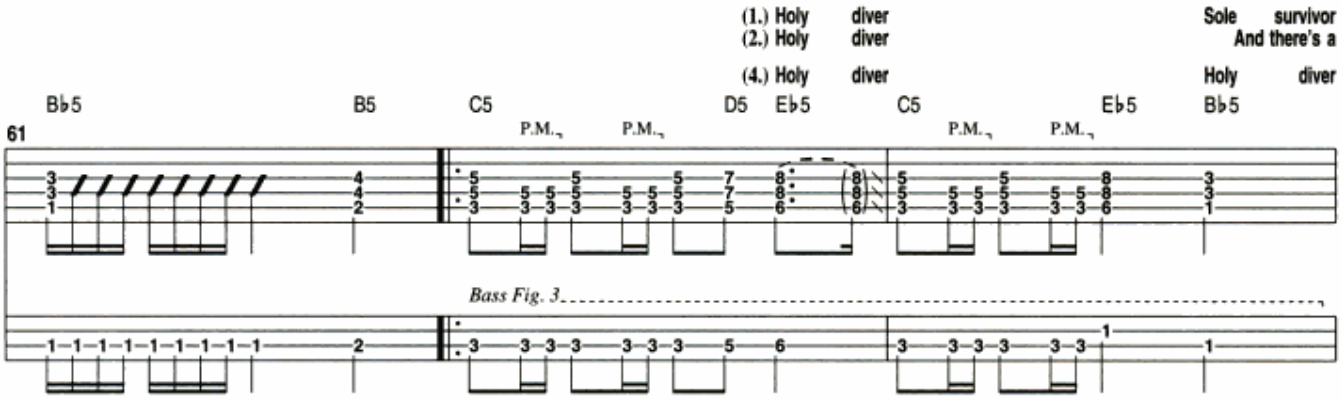
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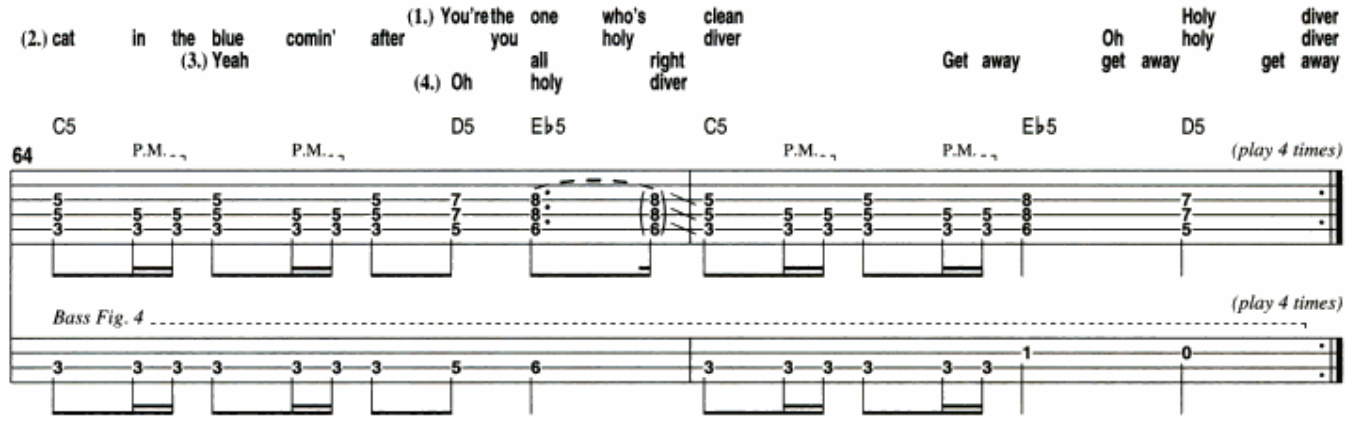
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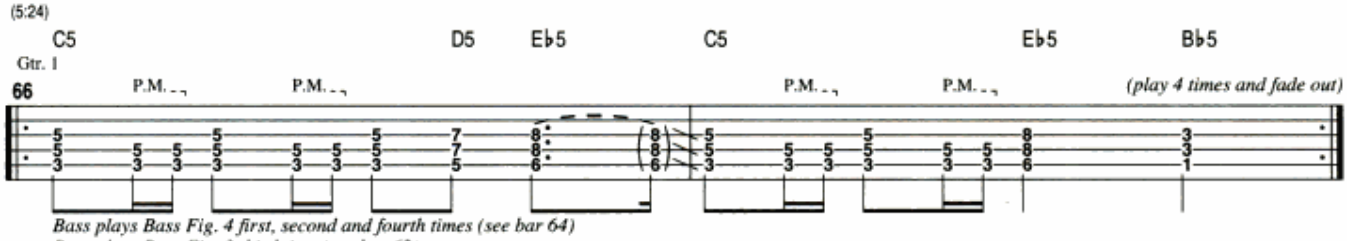
H **2nd Chorus** (4:32)



I **Outro** (4:43)







Bass plays Bass Fig. 4 first, second and fourth times (see bar 64)
Bass plays Bass Fig. 3 third time (see bar 62)

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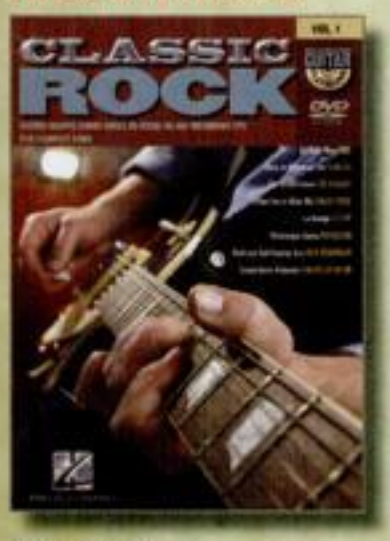


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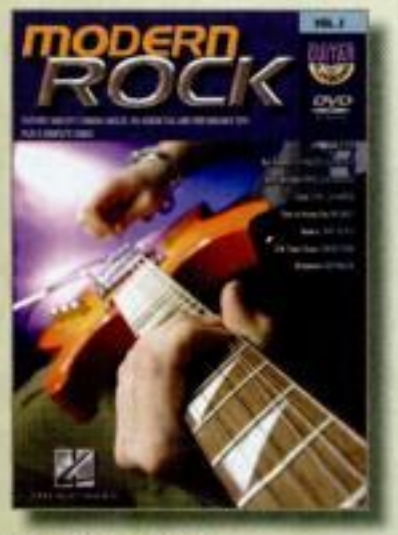
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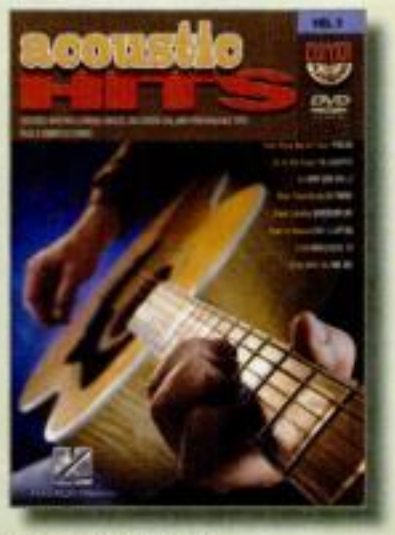
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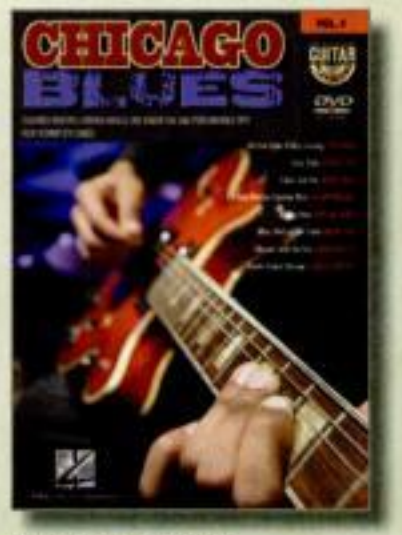
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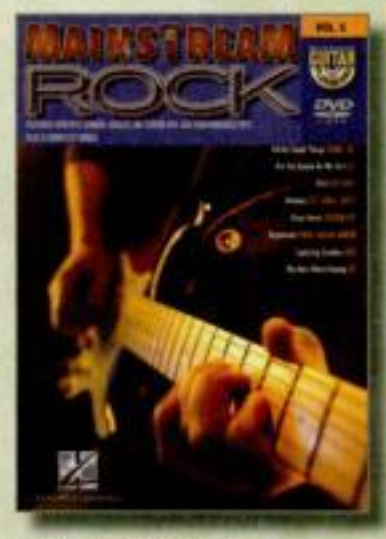
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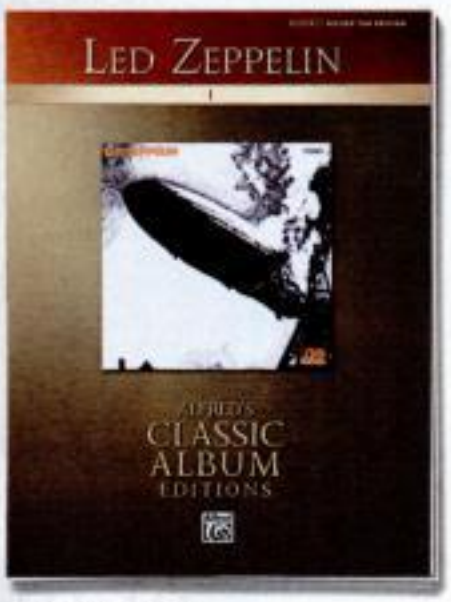
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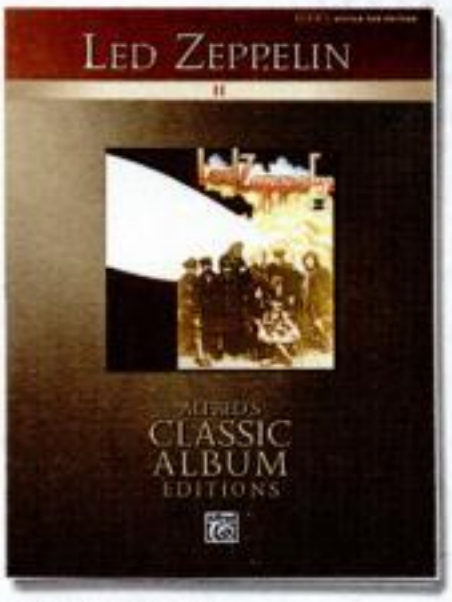
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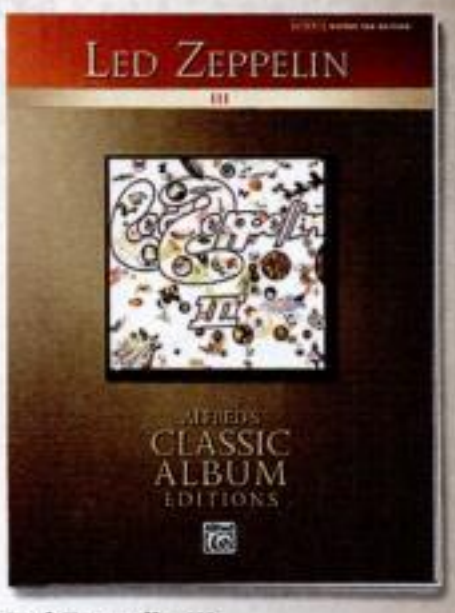
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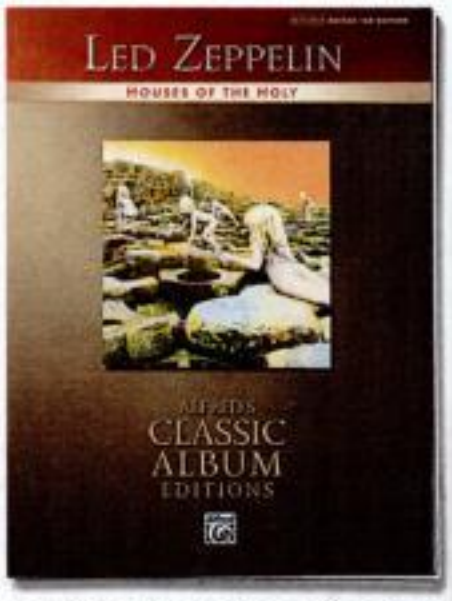
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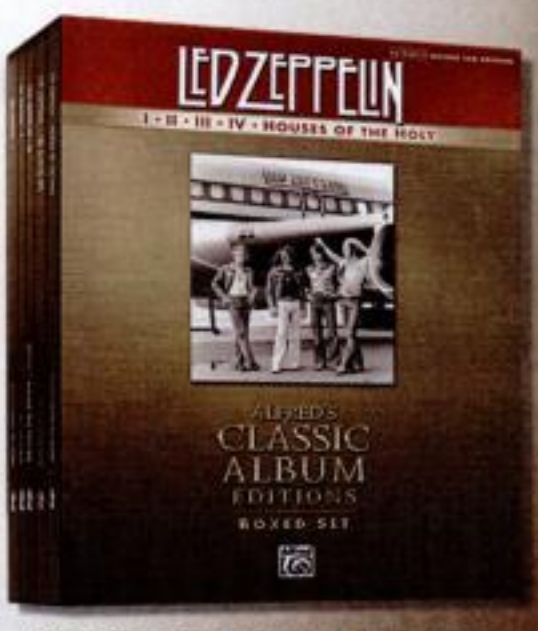
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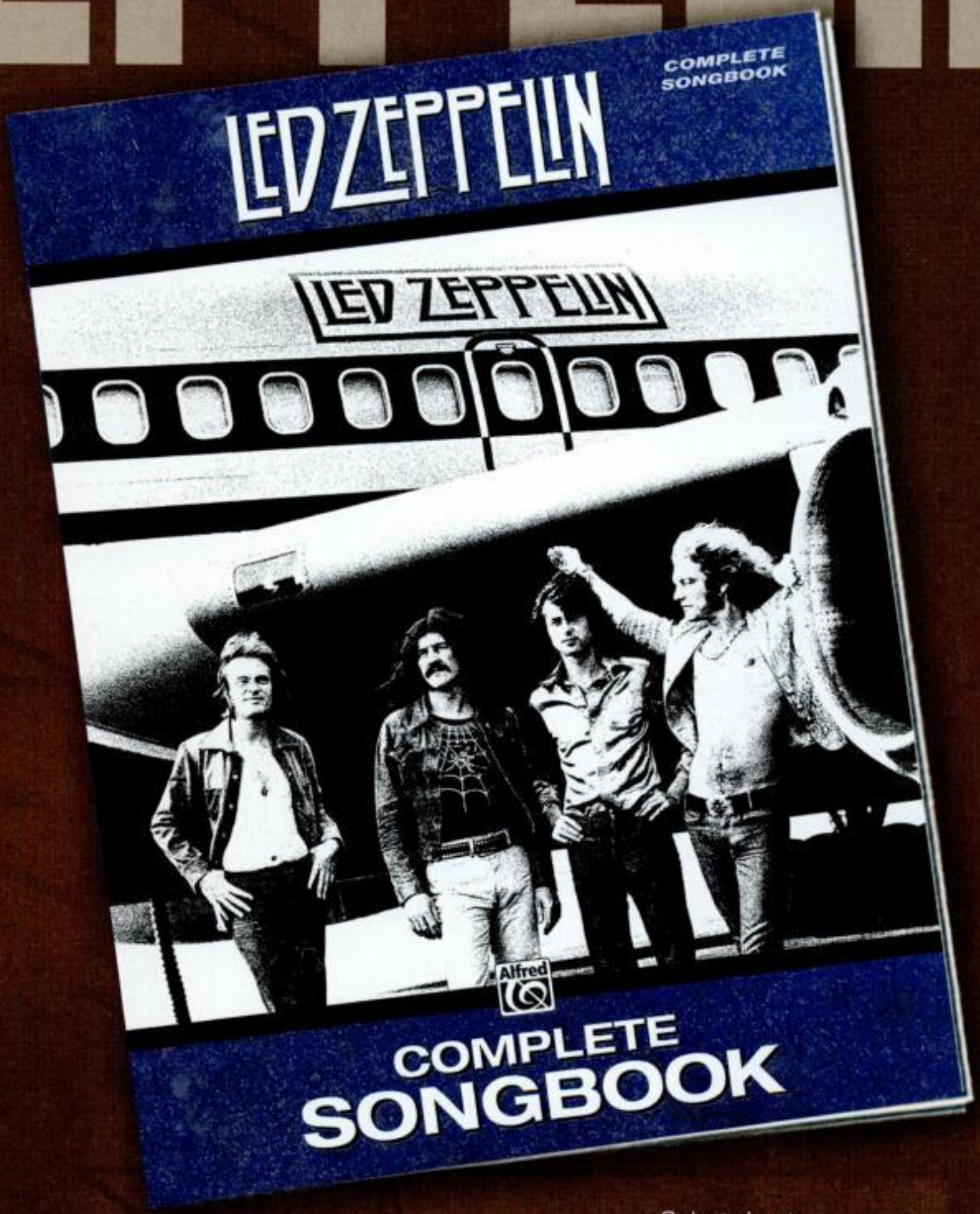


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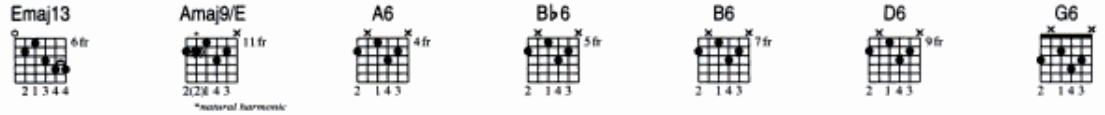
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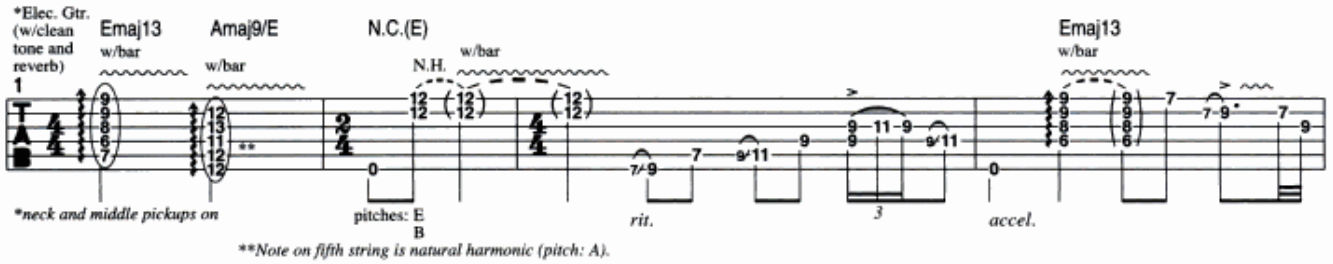
"LENNY" STEVIE RAY VAUGHAN

As heard on **TEXAS FLOOD** (EPIC/LEGACY)
Music by **Stevie Ray Vaughan** ✶ *Transcribed by* **Jimmy Brown** ✶ *Bass transcribed by* **Matt Scharfglass**

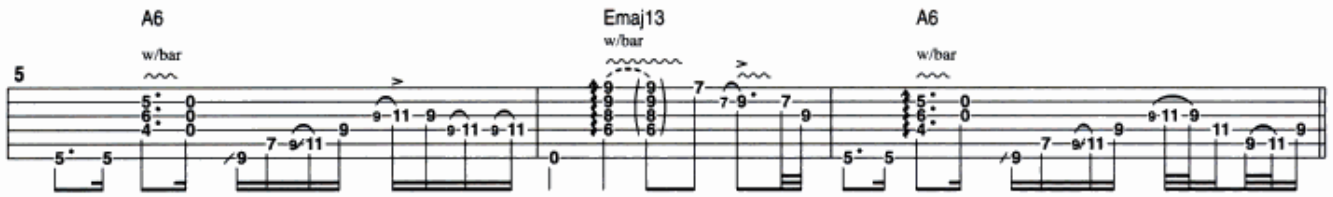
Tune guitar down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.
All notes and chords sound in the key of E♭, one half step lower than written.



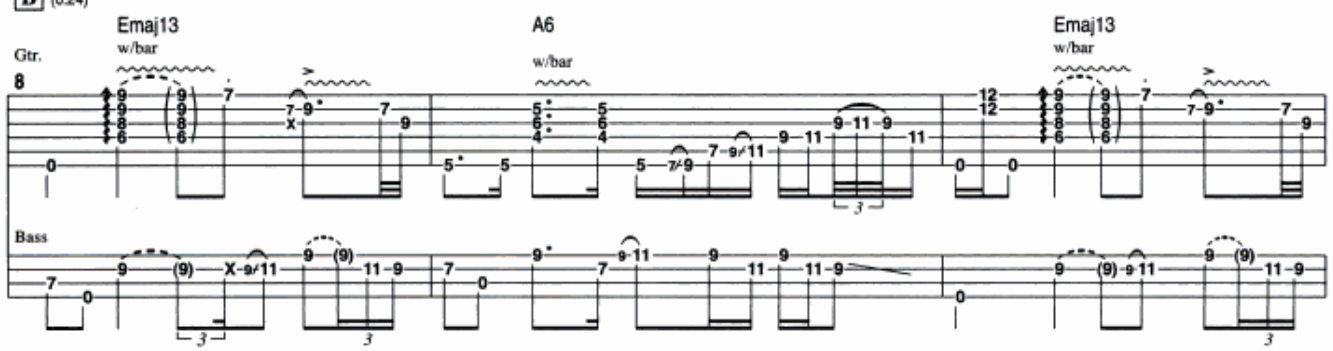
A **Freely** (0:00)



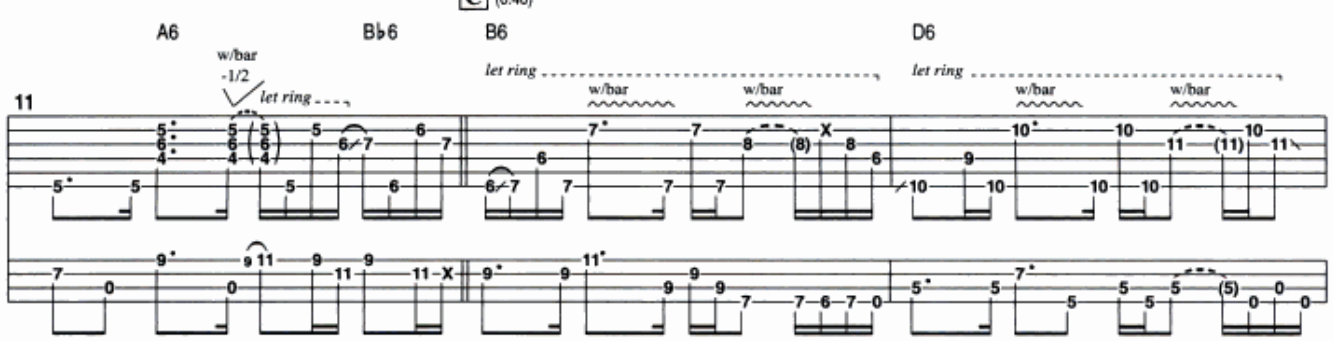
**Note on fifth string is natural harmonic (pitch: A).



B (0:24)



C (0:40)



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Do you HATE Rejection by Women? Imagine, no more heartbreak, no more rejection, ever…

"The Amazing 'Natural Attraction Secrets' of a 5'7" Former Loser From Texas, That Literally Compel Beautiful, Desirable Women To *Approach You First*, Begging for a Date, No Matter Your Looks, Age or Income"



***WARNING**: When You Put These "Women Approach You Secrets" to Work You Must Be Careful Not to Attract TOO MANY Women Too Fast! Why would any sane man reveal these secrets in a **FREE Report** if they were true? Read my message below to find out…*

If you are frustrated with your relationships with women, and want to spend your time with **desirable women *who all approached you first***, this may be the most important message you ever read. Here's why:

My name is John Alanis, and I used to be a complete loser when it came to meeting women (**even ugly ones**). Whenever I saw a beautiful woman I got so scared, I literally made myself sick at the thought of approaching her. I'd walk away, wondering "what could have been" if I'd only had the "guts" to talk to her. **Maybe you've had a similar experience.** Here's what was even more frustrating: on those few occasions when I was "lucky enough" to get a "date" I never got a second one…. instead **she always told me what a "nice guy"** I was, but she "just wasn't attracted to me." And then she'd go moon over some "jerk" who cared nothing about her, and would *dump* her for her best friend at a moment's notice!

Has that happened to you? **It sucks, doesn't it?** But it gets worse… what would happen next is, one of these jerks would dump the woman I *secretly lusted after*, and she'd come crying to me, telling me what a great "friend" I was for "listening"… and she'd move to the next "jerk," crushing **my feelings** like a grape. The one time I did have a "steady girlfriend," I discovered **she was just using me for money**, even though I really didn't have much of that. She never had a problem taking what little I did have, though.

I was beginning to think I'd be "celibate for life," when an unusual thing happened that put me on the true path to "male liberation" and literally **allows me to attract any woman I want, on demand! And, I'm convinced any man can duplicate my success, no matter your looks, age, or income.**

Skeptical? I don't blame you… if you'd told me a few months ago I'd be able to compel desirable women to boldly walk up and talk to me, **I'd have called you a big, fat liar, right to your face.**

How I "Accidentally" Raised Myself From Failure to Success with Desirable Women

I've always been fascinated by psychology, and the one thing I've always had going for me is the obsessive will to learn new things. Anyways, I was at a seminar awhile back, listening to a short, fat, dumpy guy speak on the subject of advertising. What this guy had to say about what makes people "tick" was truly amazing… but what was even more amazing was the **reaction of all the women in the audience to him after he was done speaking!** They all **rushed** to him, **vying for his attention.** And these weren't ugly women…. they **were intelligent, desirable, *beautiful* businesswomen**… who all went "gaga" like little girls over this short, fat, dumpy guy! I watched him take the numbers of 3 drop-dead gorgeous women before he finally left. I had to know this guy's secret…. how could someone **that ugly** literally have hot, sexy women throw themselves at him?

The Amazing "Natural Attraction" Secrets of A Desperate Nerd From Texas!

Luckily, I was able to corner him before he left the room, and I somehow talked him into having dinner with me. As we sat down to eat, I asked him, point blank: "Look, you're not exactly the best looking guy in the world… **in fact you look sort of like a basset hound. Yet, you have hot women throwing themselves at you**… what's your secret? What do you do? And, will it work for me?"

He laughed when I said that. Then he told me something I'll never forget as long as I live: "John," he said, "I've been in advertising for a long, long time, and I've been involved in amazing research into what makes people buy things."

"The psychological processes that get people to buy are the **exact same processes that get women to become attracted to you.** I used to be a complete loser when it came to women, until I applied what I learned in my advertising career to my love life. And ever since then, the results have been phenomenal."

"The truth is, **every man is already 'naturally attractive'**… it's biologically programmed into us, much like it is with animals in nature. But, in our modern society we've gotten away from our natural instincts and are taught the opposite of what works."

"All you have to do is "switch on" the biologically programmed "attraction triggers" all women have deep inside, **then stand back and let them come to you. Looks don't matter, age doesn't matter, income doesn't matter… all those things we've been taught about 'dating' and 'romance' are just plain wrong. Stop dating, and start attracting… it's really simple."**

Most Men Do NOT Attract Women Simply Because They Were Never Taught How!

Then he told me step-by-step exactly how he attracted women, and how I could do the same. As he talked, I realized **he had truly, "cracked the code"** and that **attracting women was nothing more than a paint-by-numbers, step-by-step, brain-dead simple process.** It **works for every man** because you're already born with natural attraction that is genetically designed to "flip on" biological attraction . **It can't not work.**

Here Are A Few of These Remarkable Secrets

- **How to tap into your natural attraction to "magnetically draw" the most desirable women to you** (they'll come up and talk to you first, already "pre-disposed" to liking you…)
- The seven deadly turn-offs that will guarantee you instant failure with any woman (**if you're currently failing with women, it's because you're unconsciously broadcasting one… and probably more… of these attraction-killing turn-off's**)
- **The amazing "romance novel hero" secret** that will have **her thinking about you** (and ONLY you) even when you're not around (not one in a thousand men knows this simple secret, yet it's incredibly powerful—never be cheated on again)
- **Just looking for a "casual encounter?"** Here's how to tell (within 15 minutes) if she's open to being your **"adventure partner"** or **"special friend"** (and many more women ARE than you think) or if she's only interested in a committed relationship (this secret lets you avoid giving a woman "false expectations" so you won't "hurt" her like all those jerks out there do)

How to use a subtle "test" to discover if she's even qualified to spend time with you (this is the ultimate "turning of the tables"— women test men over and over…. now you get to test her to see if she's "good enough" for you… **and make sure she's not a stalker, gold-digger or psycho-path)**

- How to read little known female signals that let **you know she's attracted to you** (and why you must **act immediately** when you sense these, or risk losing a woman who wants you, now)
- Secrets to using your body language for **maximum "attraction effect"** (the wrong kind will **turn women off**… the right kind can have them flocking to you)
- **How to attract women by saying nothing at all!**
- Shy? **Here's how to use your "shyness"** to literally force women to chase you (they won't think you're "shy" at all, they'll think you're "mysterious" and "challenging" and wonder what it takes to get you to "open up!")
- How to "position" yourself so **multiple women compete for your attention** (never compete with other men again... now they can jealously watch women chase you, and wonder what YOUR secret is)
- How to **never be nervous or flustered** ever again when talking to women (when they approach you, it's remarkably simple to be calm, cool, and collected… you get to make the "rejection decision," not her)
- How to **never spend more than $1.84 on a "first date"** and have her thinking it was the best "date" she ever had (she'll be dying to see you again… IF you decide she's "your type," not the other way around)
- **How to create an "automatic referral system"** that *compels* your female friends to compete with each other to see **who can bring you the most women**

… and much more. Look, no matter if you want to **meet a woman for purely "physical reasons,"** or you truly, deeply want to **meet that "special woman"** to spend the rest of your life with these secrets have the power to…

Give You Absolute Power and Control Over All Your Romantic Outcomes For Life

Let's cut to the chase. You have just read a detailed description of these remarkable "natural attraction secrets" and what they can do for you. However, I must warn you, these secrets are not for everyone. If you're a guy who's out to hurt or "get back at women," you can stop reading now. **These secrets are only for guys who want to choose their own outcomes with women in a way that makes women feel really, really wonderful.**

Look, I understand you may find these secrets hard to believe. That's why I've put all the details of how you can put these "hidden secrets" to work for you into a 28 page report that is yours **FREE** for the asking. To have this incredible **FREE** report rushed to you at once via first class mail, simply call **1-800-452-8320 ext 914** for a 24 hour free recorded message. Or, you may go to **www.womenapproachme.com** and enter **Report Code 914 RIGHT NOW** to request it and instantly read a copy online. The number of men who will get this report is strictly limited. I don't want every guy out there in on my secrets. So, after this marketing test ends, I'm going to discontinue this report, until I'm sure all the men who've requested it are behaving responsibly. Don't risk being left out. Dial **1-800-452-8320 ext 914** now, or go to **www.womenapproachme.com and enter Report Code 914.** It doesn't cost you a thing.

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They laughed when I said they could have Perfect Pitch

... until I showed them the simple secret —and they heard it for themselves!



David-Lucas Burge

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● You'll hear it for yourself – immediately. ● Copy music straight off a CD ● Play by ear – instead of searching by hand ● Identify keys of songs just by listening ● Perform with confidence ● Compose music in your head ● Enjoy richer, finer music appreciation ● You'll open a new door to new talents...

The true story behind the worldwide #1 best-selling ear training method

by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry . . .

I'd practice and slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C♯?? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda. Now* was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise.

I scored an A+.

Sweet victory was music to my ears—mine at last!

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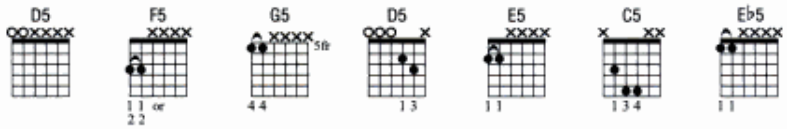
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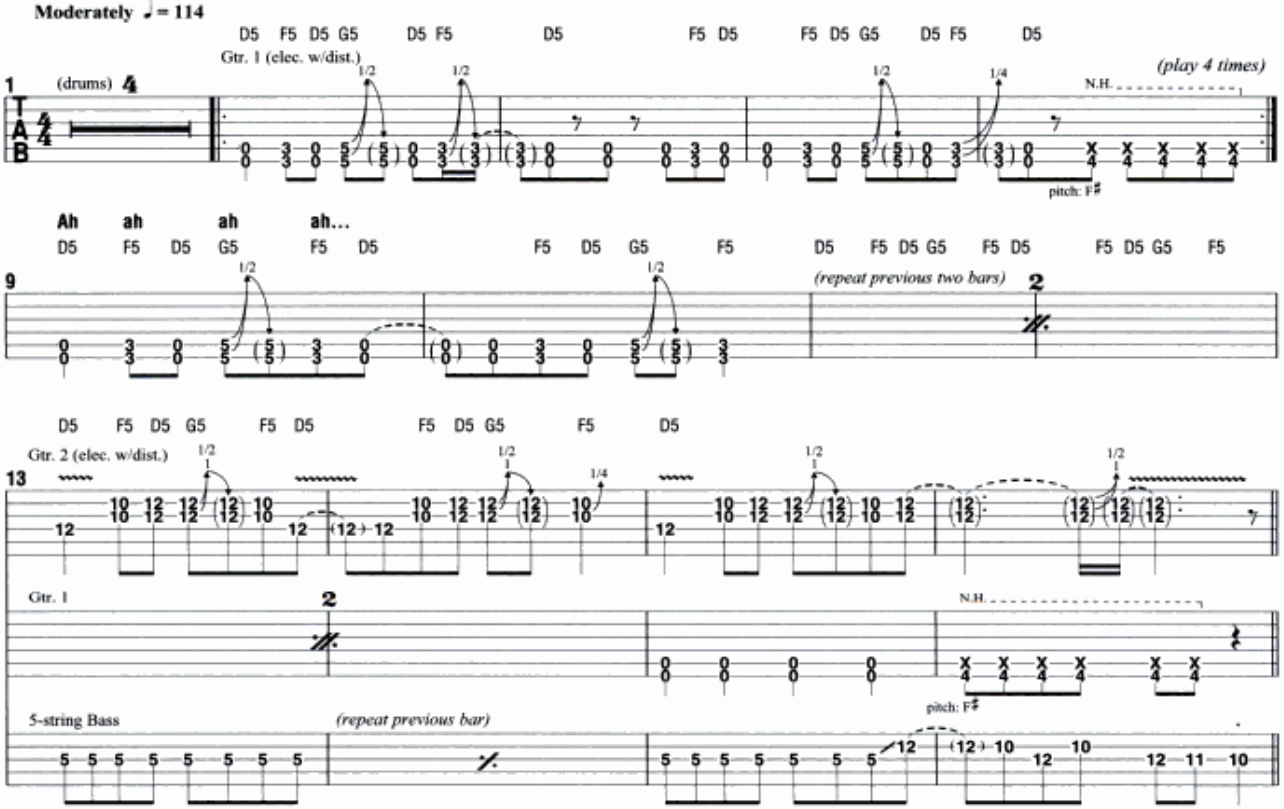
"SO HOTT" KID ROCK

As heard on **ROCK N ROLL JESUS** (ATLANTIC)
Words and Music by **R.J. Ritchie, M. Young** ★ *Transcribed by* **Jeff Perrin**

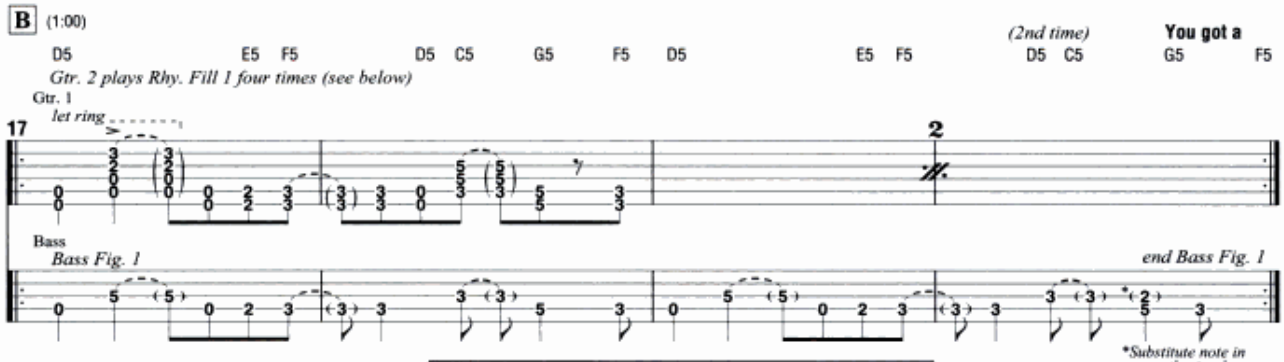
All guitars are in drop-D tuning (low to high, D A D G B E).
5-string bass tuning (low to high): B D A D G.



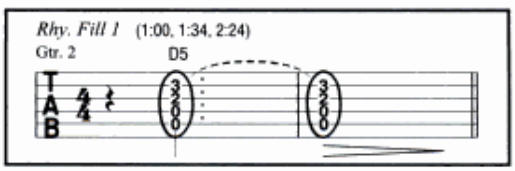
A **Intro** (0:00)
Moderately ♩ = 114



B (1:00)



*Substitute note in parenthesis whenever figure is recalled.

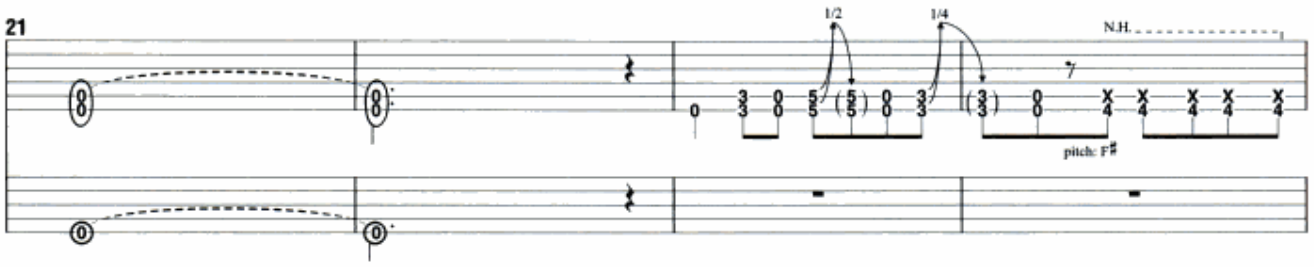


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C **1st Verse** (1:17)

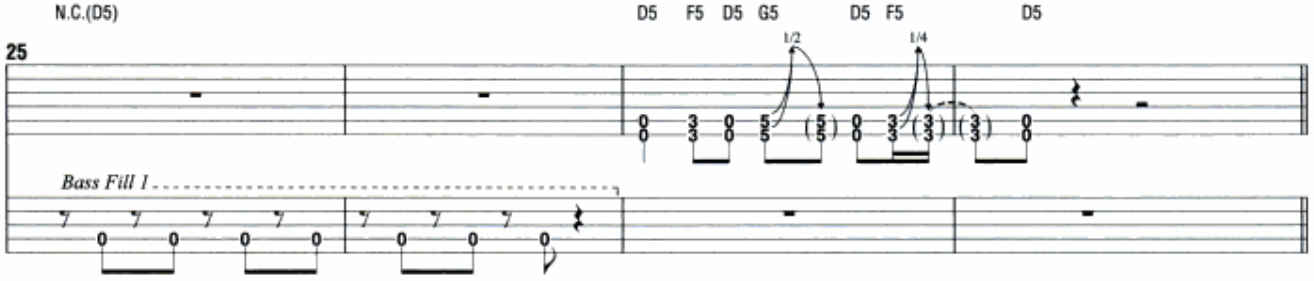
body like the devil and you smell like sex I can

D5 F5 G5 D5 F5 D5



tell you're trouble but I'm still obsessed Because you know you're

N.C.(D5) D5 F5 D5 G5 D5 F5 D5



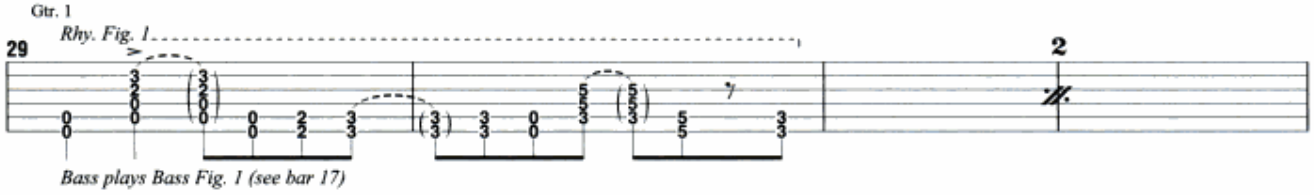
D **1st Chorus** (1:34)

so hot I want to get you alone You're so hot I want to get you stoned You're

D5 E5 F5 D5 C5 G5 F5 D5 E5 F5 D5 C5 G5 F5

Gtr. 2 plays Rhy. Fill 1 three times (see previous page)

Gtr. 1

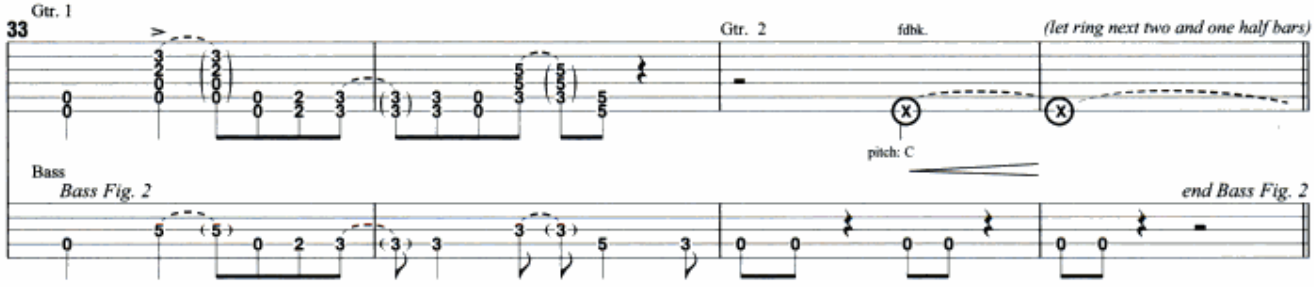


Bass plays Bass Fig. 1 (see bar 17)

so hot I don't want to be your friend I want to fuck you like I'm never gonna see you again

D5 E5 F5 D5 C5 G5 N.C.(D5)

Gtr. 1



E (1:51)

Yeah Well come on yeah

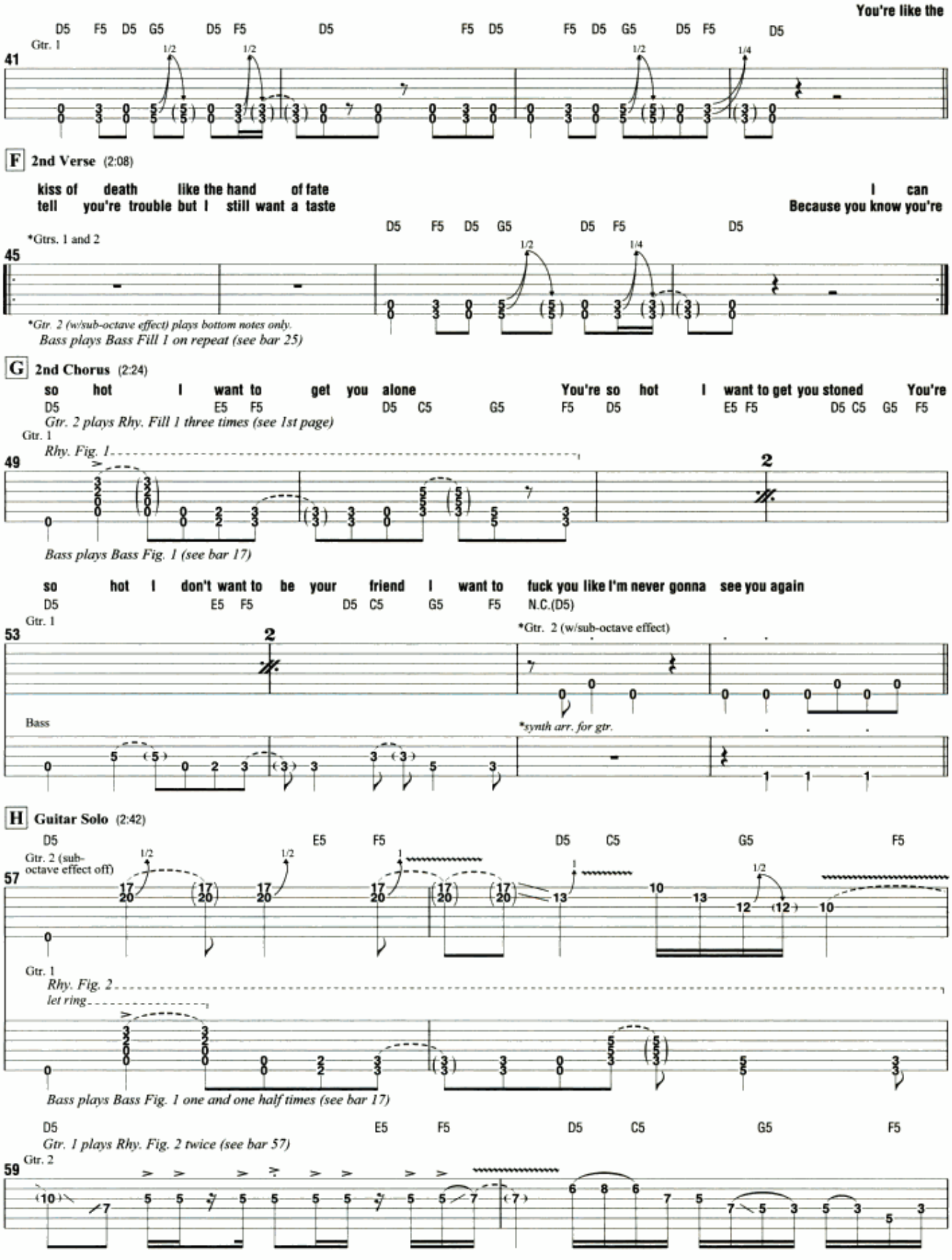
D5 F5 D5 G5 D5 F5 D5 F5 D5 F5 D5 G5 D5 F5 D5

Gtr. 1

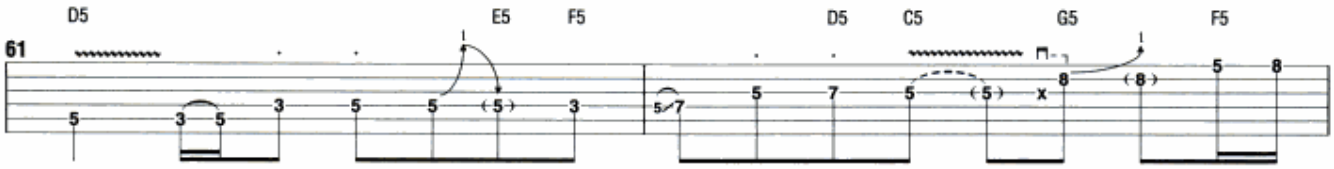


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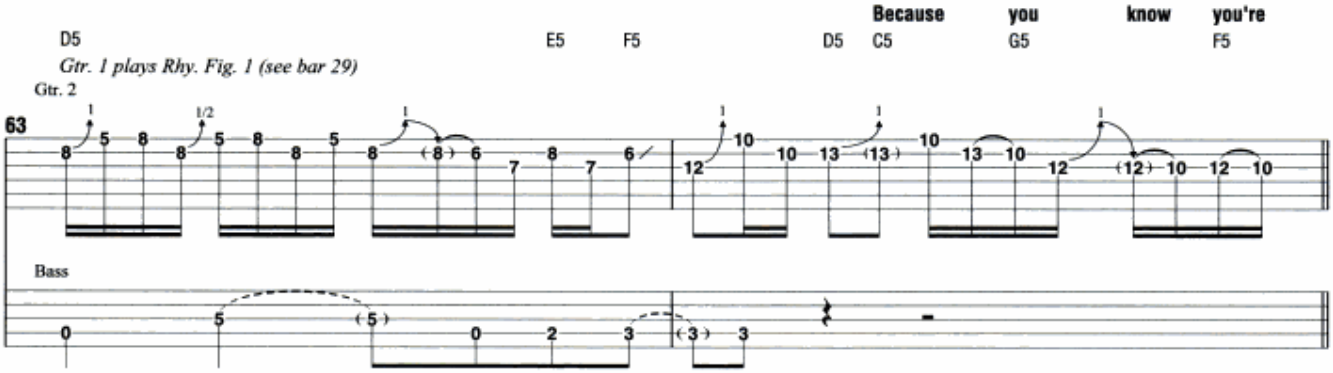
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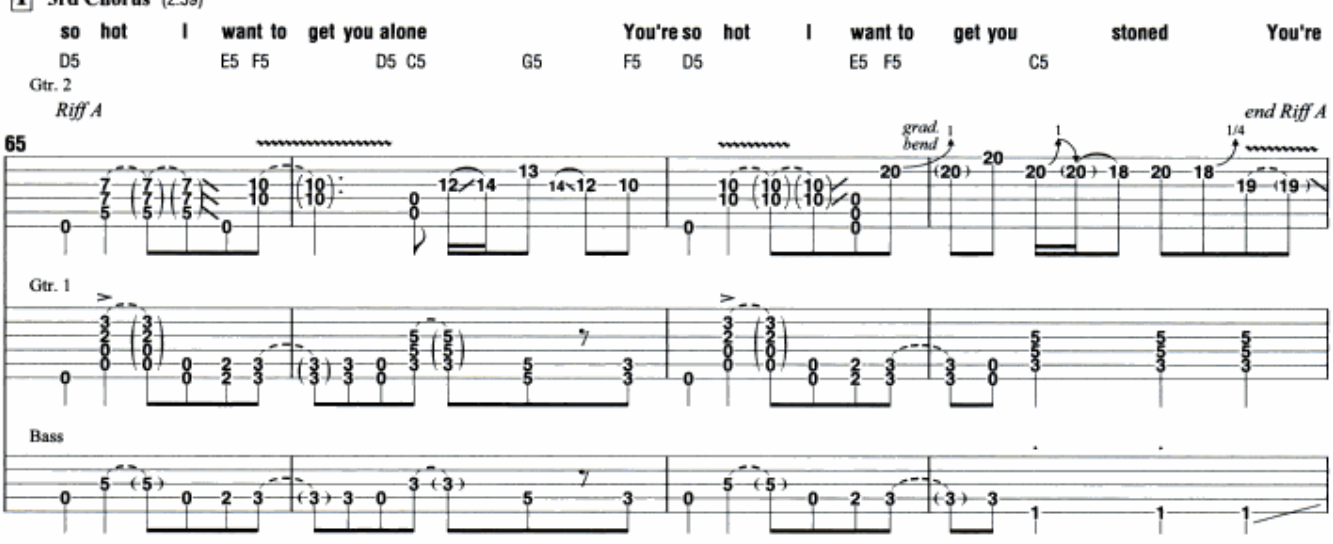


Because you know you're

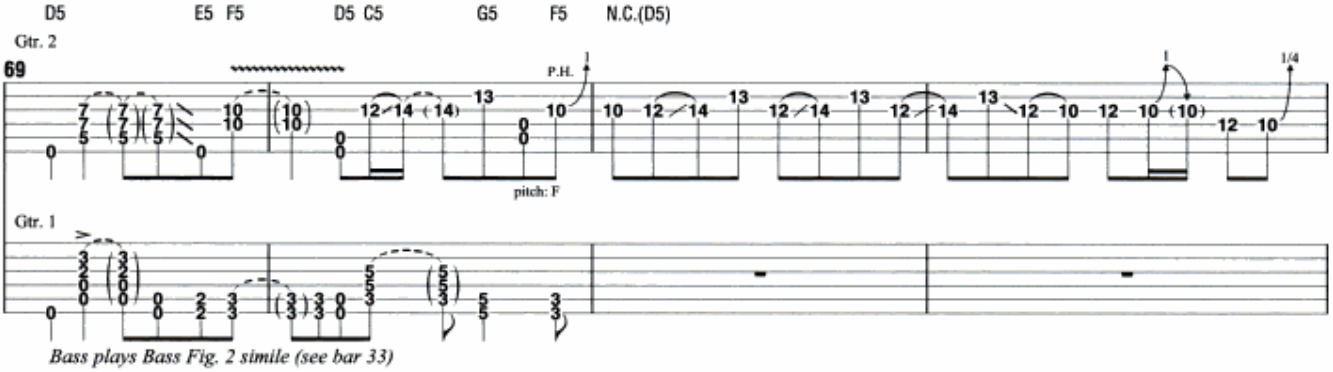


I **3rd Chorus** (2:59)

so hot I want to get you alone You're so hot I want to get you stoned You're



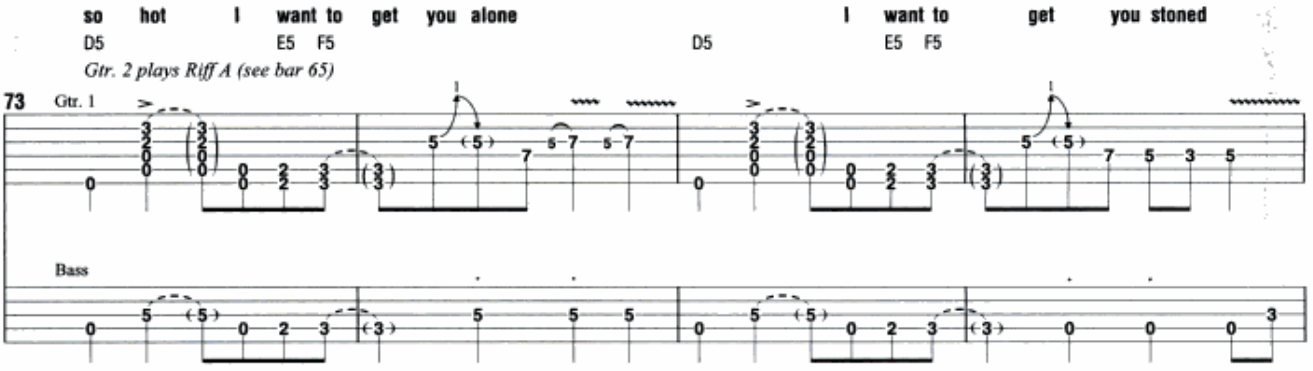
so hot I don't want to be your friend I want to fuck you like I'm never gonna see you again You're

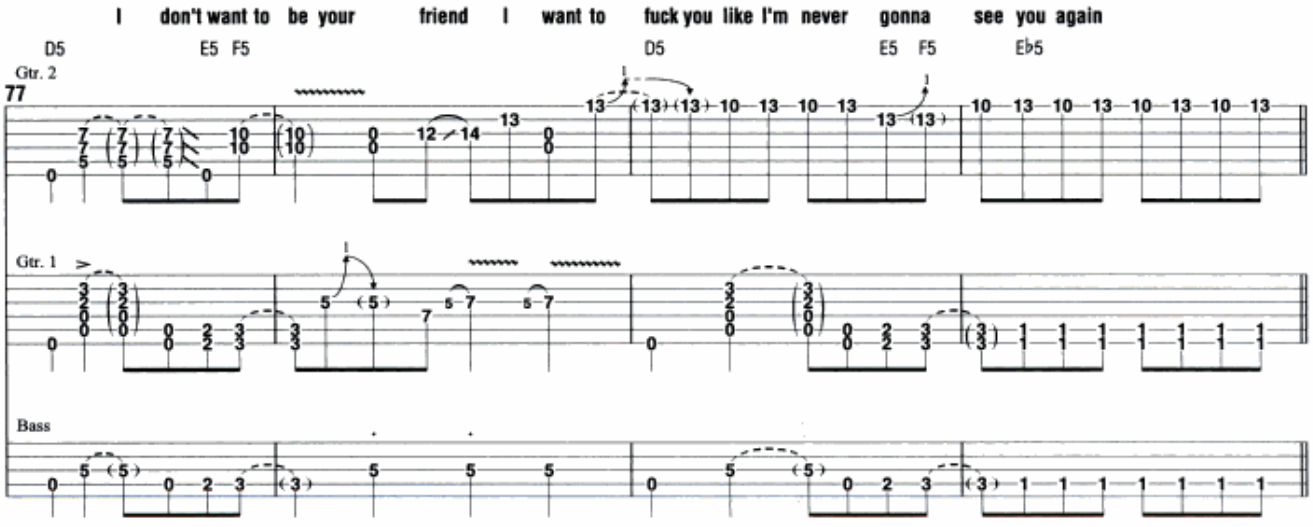


Bass plays Bass Fig. 2 simile (see bar 33)

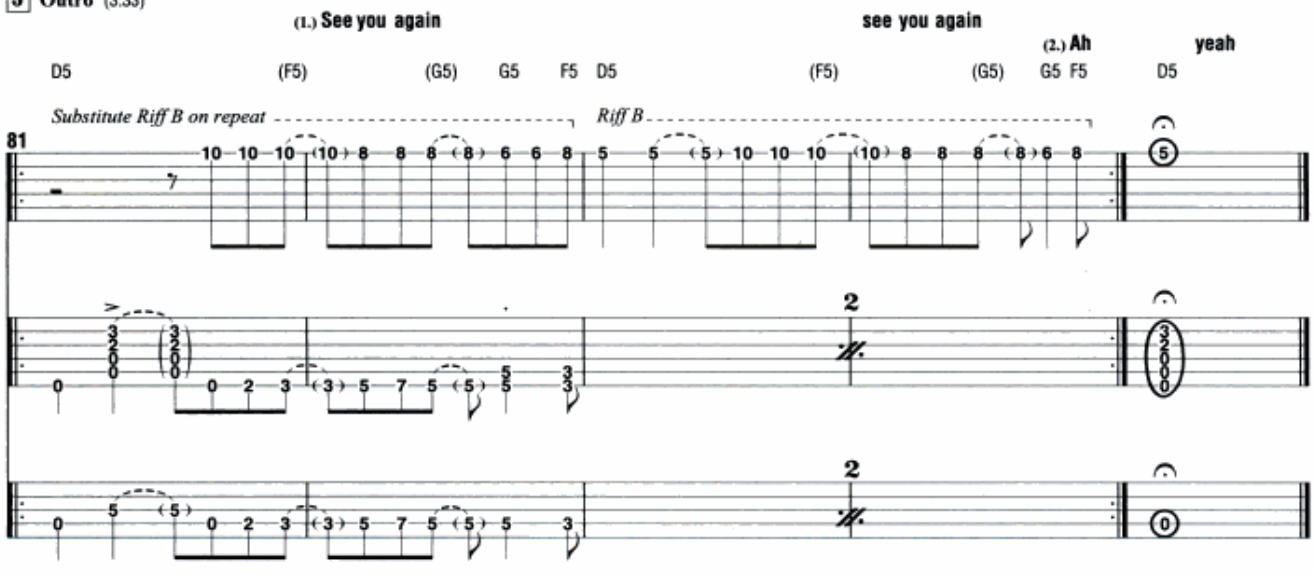
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J **Outro** (3:33)



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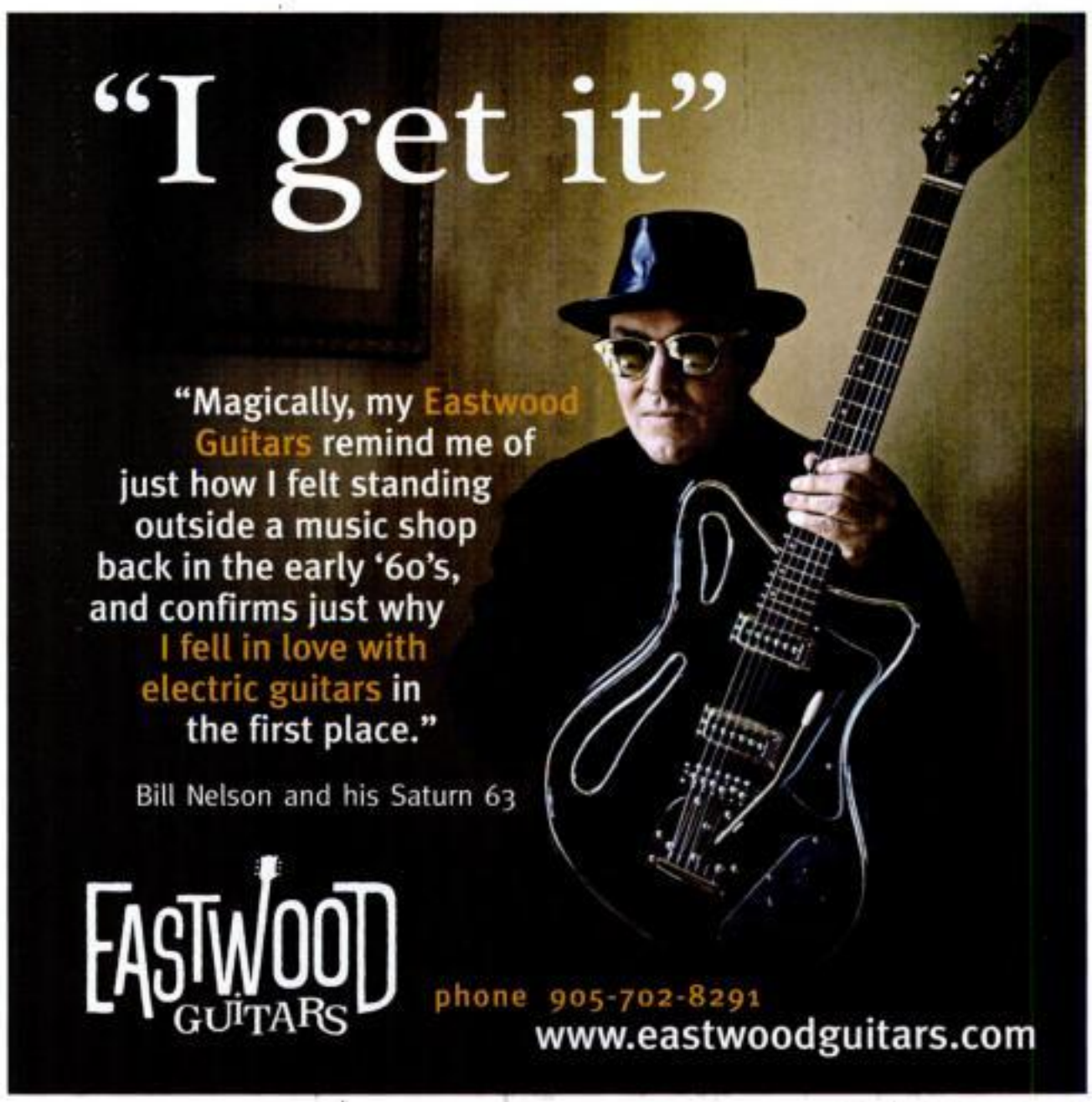
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SOUND

PARKWOOD HYBRID PWH4 *170* ELECTRO-HARMONIX SOUL PREACHER *172* BOSS ME-20 MULTIPLE EFFECTS *174* GUYATONE ULTRON & ULTREM *176*

HEART AND DARKNESS

Vox AD50VT-XL 50-watt 2x12 combo

BY CHRIS GILL

GOLD AWARD GUITAR OVERALL VALUE

ON DISC

THANKS MAINLY TO the legendary AC30 model, Vox amps enjoy a reputation for delivering some of the greatest classic rock tones ever recorded. The sound of Vox amps can be heard on albums by the Beatles, Led Zeppelin, Queen, Tom Petty and the Heartbreakers, U2, Stone Temple Pilots, Radiohead and countless other highly regarded bands.

Examine most musical genres—rock, country, funk, punk, even jazz and blues—and you'll easily find guitarists using a Vox amp. Rarely, though, will you find a metal guitarist playing through a Vox, and with good reason. During the Eighties and Nineties, when amp designers built bigger stacks and pursued the highest extremes of gain for metal maniacs, Vox remained focused on its timeless, refined Class A designs.

With the introduction of the new Valvetronix XL Series, Vox is finally making the headlong leap into the wild-and-woolly world of high-gain amp madness. From its "none more black" styling to its surprisingly diverse selection of heavy tones, the Vox AD50VT-XL combo offers all the metal-approved appeal of spiked wristbands, Grinders Mitre boots and a skull ring.

FEATURES

THE AD50VT-XL is a 50-watt combo based on what Vox calls "Valve Reactor technology." Basically, it combines a digital-modeling preamp with a specially designed analog power amp circuit that uses a dual-triode 12AX7 tube to provide a miniature version of a Class AB push-pull power amp. (It also functions like a Class A power amp, depending on which preamp model is chosen.) This, coupled with a virtual output transformer and a dummy speaker circuit, provides the feel and responsiveness of a 100 percent analog tube amp by duplicating the constant impedance changes that a tube circuit produces.

The preamp section offers 11 models that provide the tone and character of numerous high-gain amps. The first two models deliver the first-class clean tones of a Dumble and Fender Twin Reverb amp, respectively, but the remaining nine offer varying levels of overdrive and distortion insanity. The Crunched model starts with an AC30 Top Boost tone but adds higher levels of gain and a broader EQ palette. Most of the other models are based on modified Marshall tones, with a high-gain Soldano model thrown in for variety.

Like Vox's previous Valvetronix Series amps, the AD50VT-XL has a variety of useful effects, including compression, octave, phasing, flanging, chorus, delay, reverb, tremolo and rotary. These are arranged in 11 programs, seven of which are multieffect settings that contain two effects plus noise reduction. A streamlined control section consisting of a tap button and variable edit knob lets you adjust up to



Vox's traditional tartan speaker cloth is replaced with a metal-approved black grille.

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CHECK

X2 XDS95 & XDR95 WIRELESS SYSTEMS *178* GRETSCH VARIETY COMBO *182* KUSTOM GROOVE BASS AMP *184* LAGUNA LG6CE-RW ACOUSTIC *186*



The 11 amp models range from clean (Glass) to devastating distortion (Damaged).

The Channel Select section lets you store two custom settings.

The effect section includes a variety of multieffect settings.

four effect parameters.

The AD50VT-XL operates in either Preset or Manual mode. When you select a model in Preset mode, the amp automatically switches gain, volume, treble, middle and bass settings regardless of where the controls are physically set. You can also write and save two of your own custom presets in Channel Select mode. If you want to make any tweaks to these presets, switch over to Manual mode; here, the control knobs become fully functional. Note that the settings of the master volume and power level control (a unique feature that adjusts the power amp's output wattage) are not stored in any of the presets.

Like an AC30, the AD50VT-XL comes equipped with a pair of Vox original 12-inch speakers, but they are housed in a closed-back cabinet to provide the big, focused bass that metal players demand. There's also an eight-ohm external speaker jack, but note that if you use the AD50VT-XL with an external cabinet, the internal speakers are bypassed. A line output sends the effect and preamp signals (but not the power amp output) to a mixer, recorder or headphones.

PERFORMANCE

LET ME JUST CUT to the chase and say no one has ever heard tones this heavy coming from an amp with the Vox logo on its faceplate The AD50VT-XL doesn't just go to 11—it starts there and goes well beyond, into some of the most grungy, gritty and girthy tones you've ever heard. The bass from its two 12-inch speakers kicks absolute ass, and when the amp is connected to a 4x12, it sounds absolutely devastating.

While this amp emphasizes high-gain sounds, its clean and overdrive tones are impressive, too. The Glass (Dumble) model can summon the overdriven bark and bite that blues players love, while the Funked (Twin Reverb) model has the tight, shimmering, crystalline punch that defines great clean tone. The Valve Reactor technology really shines here, allowing players to ride the tightrope between overdrive and clean just by altering playing dynamics.

The effect section provides a good meat-and-potatoes selection of textures, but the amp's ability to save settings only within the two Channel Select presets will be insufficient for effect-crazy players. Still, the effects are a welcome addition, especially when considering this amp's absurdly low street price.

VOX AD50VT-XL 50-WATT 2x12 COMBO

LIST PRICE: $670.00
MANUFACTURER: Vox Amplification, voxamps.com
OUTPUT: 50 watts
SPEAKERS: Two Vox original 12-inch
AMP TYPES: 11
EFFECTS: 11, plus noise reduction
PROGRAMS: 11 preset, two via Channel Select
SIGNAL PROCESSING: 24-bit A/D and D/A with 44.1kHz sampling rate
TOP PANEL CONTROLS: Amp select; gain; volume; treble; middle; bass; effects select; master; Preset, Manual and Channel Select mode buttons; write button; effects tap, edit and bypass
REAR PANEL: Footswitch jack, power level control, line/phone output, eight-ohm external speaker output



Two Vox original 12-inch speakers deliver the goods. (Cabinet back removed to show speakers.)

THE BOTTOM LINE

THE AD50VT-XL is inexpensive enough to make it an excellent first choice for aspiring metal gods, but it also has the versatility to satisfy seasoned gigging guitarists who want to streamline their live rigs and recording musicians who need instant access to killer high-gain tones. The Vox engineers may have taken their sweet time to produce a metal-approved high-gain amp, but they really got it right.

PRO	CON
AGGRESSIVE HIGH-GAIN TONES; RESPONSIVE VALVE REACTOR TECHNOLOGY; INEXPENSIVE	EXTERNAL SPEAKER JACK DISENGAGES INTERNAL SPEAKERS; EFFECT PRESET LIMITATIONS

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ON DISC

KARMA CHAMELEON

Parkwood Hybrid PWH4 acoustic-electric guitar

BY ERIC KIRKLAND

THE NOTION OF A HYBRID guitar that can convincingly produce a multitude of acoustic and solidbody electric tones has long been a fantasy of performers who want to move between and styles and tones without changing instruments during a show. Unfortunately, most hybrid guitars produced over the past decade have mostly been compromised affairs.

Parkwood Guitars is now one of the first companies to offer an instrument that can deliver on the hybrid promise of an electric guitar that feels like an electric but has the capacity to produce beautiful and authentic acoustic tones. The new Parkwood Hybrid PWH4 acoustic-electric guitar is also superbly appointed and fast in the hand. Quite surprisingly, it sells for less than $1,000.

FEATURES

FIRST STOP ON a tour of the Parkwood Hybrid has to be the highly figured Australian blackwood top. Few American guitars have featured the wood, which has a warm and clear-ringing response. This beautiful open-grain genus is a distant cousin to koa and quite similar in sound to the now almost unattainable Hawaiian tonewood. The 1/4-inch slabs of blackwood that cover the Hybrid's semihollow body are book-matched and flamed to a 4-A degree. Select mahogany is used for the chambered body's shell and solid core.

Parkwood chose to complement the guitar's exotic top by suspending the Duncan Mini-Humbucker pickups from custom rosewood rings. These chrome-covered pickups are well known for their husky midrange bark and almost angelic alto singing voice, but they are only half of the hybrid's electronic complement. A Fishman Tune-O-Matic Powerbridge transmits the acoustic tones. Standard master volume and tone controls are connected to the Duncans along with a three-way selector on the upper bout. The Fishman is controlled through its own concentric pot: the top knob adjusts volume and the ring adjusts tone. Finally, a three-way mini toggle selects between the Duncans and Fishman or blends them together.

Parkwood's nicely crafted C-shape mahogany neck is the reason why the PWH4 feels more like a solidbody electric than most of the hybrid guitars that have come before it. It's slim enough to accommodate small hands and fast styles, yet it feels ample—a mixture of vintage Fender and Gibson ideals. The rosewood fretboard is bound, a bone nut contributes classic overtones to the acoustic punch, and faux ebony buttons are featured on the three-to-a-side Grover tuners.

PERFORMANCE

I WAS SURPRISED by how simple it is to switch between wildly dissimilar tones and morph the Parkwood's response to support practically all styles of music. The Duncans alone are capable of producing tones that range from plucky bluegrass to vintage rock to screaming metal—it's all just a matter of how much gain you apply and where the guitar's tone knob is set. Although these pickups do not generate the extreme lows and highs of a full-sized humbucker, their medium-level output and complex palette of sweet midrange colors make them exceedingly adaptable and musical.

Much of this versatility must also be credited to the semihollow design, which sounds notes with a resonance that solidbody's can't approach. For high-gain players, this resonance usually translates into feedback, but the Parkwood's design eliminates these offensive frequencies and generates sustain through naturally occurring string amplitude control. These reliable response characteristics also help the guitar achieve its charming acoustic tone, and the Fishman Powerbridge accurately delivers it to the amp. In the end, the Parkwood triumphs acoustically where other hybrids have fallen short because it doesn't try to augment or alter the guitar's innate tone.

THE BOTTOM LINE

GUITARISTS ARE INCREASINGLY seeking versatility in their own styles, and a guitar like the Parkwood is a capable partner in this endeavor. An Australian blackwood soundboard, a set of Duncan's famous minibuckers and a cleverly integrated Fishman Powerbridge all contribute to the Parkwood Hybrid's exceptionally balanced performance and comfortable playability.

PRO	CON
TRUE ACOUSTIC AND ELECTRIC TONES; FEEL OF AN ELECTRIC GUITAR; STUNNING WOODS	ACOUSTIC TONES THROUGH HIGH-GAIN NEED TONE ADJUSTMENT FOR ACCURATE ATTACK TIMING

PARKWOOD HYBRID PWH4 ACOUSTIC-ELECTRIC

LIST PRICE: $999.00
MANUFACTURER: Praxis Musical Instruments, Inc., parkwoodguitars.com
BODY: Chambered mahogany with 4-A flamed Australian blackwood top
NECK: Mahogany, set construction
FINGERBOARD: Rosewood, bound
SCALE LENGTH: 24 3/4 inches
FRETS: 22
HARDWARE: Fishman Tune-A-Matic Powerbridge, Grover tuners with faux ebony buttons
PICKUPS: Duncan SM3B Mini-Humbucker (bridge), Duncan SM1N Mini-Humbucker (neck), Fishman Powerbridge piezos
CONTROLS: Master volume and tone (for Duncans), three-way selector (for Duncans), concentric volume/tone pot (for Fishman piezo) three-way mini-toggle pickup selector (Duncans and Fishman)



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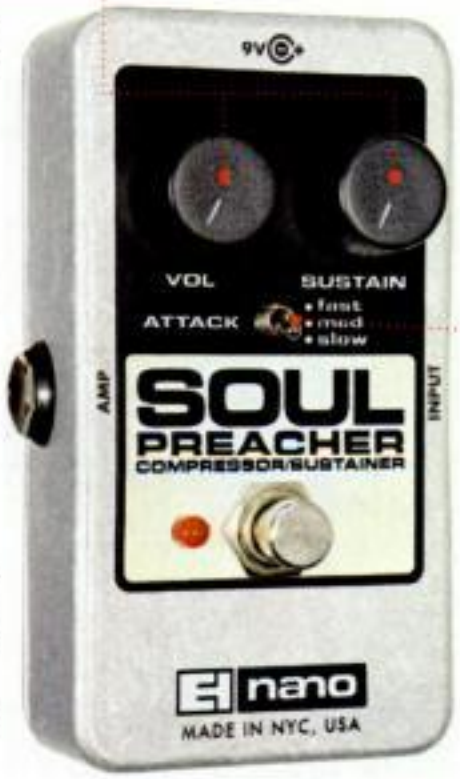
Electro-Harmonix Nano Series Soul Preacher compressor/sustainer pedal

BY ERIC KIRKLAND

SOME GUITAR TECHNIQUES and styles require more compression than what's naturally gained through an instruments long signal path. While a studio's high-end compressor can transparently ride the gain without adding hint of tonal color, compressor pedals are infamous for both imparting color and adding copious amounts of noise.

It all goes back to design. Most compressor pedals use a variable-gain amplifier (VGA) circuit as their primary means of compression. VGAs work by reducing the gain of the incoming signal, which also indiscriminately limits the tonal spectrum. When no signal is present, the VGA defaults to its full-gain setting, producing a storm of hiss.

Volume and sustain controls govern make-up gain and amount of compression, respectively.



The attack switch lets you set the speed of the effect's onset.

Electro-Harmonix's brilliant senior design engineer, J.C. Morrison, chose a completely different method of compression for the company's new Soul Preacher compressor/sustainer pedal. Morrison's design centers on a two-part system that includes a volume shunt and a fixed-gain amplifier (FGA). The shunt decreases the guitar signal's amplitude, while the FGA reinvigorates the reduced signal. It's not a new approach to compression; in fact, it's one of the oldest. But it does an excellent job of maintaining the tone and musicality of the original signal while producing far less excess noise.

ELECTRO-HARMONIX SOUL PREACHER COMPRESSOR/SUSTAINER

LIST PRICE: $130.00
MANUFACTURER: New Sensor Corporation, ehx.com
EFFECTS: Compression and sustain
CONTROLS: Volume, sustain, three-position attack switch (fast, medium, slow)
CONNECTIONS: Input, output
CIRCUITRY: Analog, solid-state, with true bypass
POWER: Nine-volts, battery or Boss-style adaptor

FEATURES

PART OF A COMPRESSOR'S JOB is to lower the input signal level. To compensate, compressors have a make-up gain circuit. On the Soul Preacher, the volume knob serves this purpose, while the sustain control governs the amount of compression applied to the signal. A three-position switch sets the timing of the attack to fast, medium or slow. The Soul Preacher is true bypass and will accept either a nine-volt battery or a Boss-style adaptor.

PERFORMANCE

THE SOUL PREACHER'S SMALL SIZE and low cost belie its performance. Notes were articulated cleanly and with a natural decay, while the low-noise floor was more typical of a pro-level rack compressor. The fast attack setting squashed the entire signal, the medium setting allowed the leading edge to ring through before compression set in, and the slow setting let the signal's attack phase pass before settling in with a gentle squeeze.

Most alluring was the Soul Preacher's warm tone, which sounded more like tube compression, and the way it smoothly pushed my amp's input to singing distortion.

THE BOTTOM LINE

CONSIDERING THIS PEDAL'S low price, the Electro-Harmonix Soul Preacher compressor/sustainer is as close to a magic box as you're going to find. Its ingenious circuit controls the signal's dynamic swings and generates sustain, while preserving the tone and musicality of the original signal.

PRO	CON
LOW COST, PRESERVES TONE, WARM SOUND UNLIKE MOST SOLID-STATE UNITS	HIGH SETTINGS CAN PRODUCE A SMALL AMOUNT OF DISTORTION

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

HANDS OFF



ALTHOUGH JIMMY PAGE is famous for his guitar prowess, he's also known for using an electronic instrument called the theremin to great effect. In Led Zeppelin's heyday, Page occasionally employed the theremin onstage during an extended version of "Whole Lotta Love," creating wild, whooping sounds against Robert Plant's vocal improvisations.

The theremin is one of the earliest electronic instruments, created in 1919 by Russian inventor Léon Theremin. It's unique among musical instruments in that the performer never actually touches it but instead moves his hands in relation to a pair of antennas to control the pitch and volume of the theremin's signal. The instrument's distinctive sound is typically produced by a sine- or triangle-wave oscillator and has a "floaty" quality that made the theremin a favorite device for horror and sci-fi soundtracks during the Fifties on films like *The Day the Earth Stood Still*.

As with most vintage guitars, the earliest theremins are the most collectible. RCA, for instance, manufactured the instrument only in 1929 and distributed a mere 300 units. A surviving example, in excellent condition and with its original mahogany case, recently sold on eBay for an astonishing $9,100.

Much more affordable is the Moog Etherwave Theremin (moogmusic.com), pictured above. With a street price of about $330, it includes everything you need to build your own theremin (soldering required), plus an instructional DVD and the CD *The Art of the Theremin*, featuring theremin virtuoso Clara Rockmore. For an additional $40 you can get the instrument pre-assembled. Moog also recently made the Etherwave Pro, with a sculptural maple-and-walnut cabinet. Limited to just 80 examples priced at $1,579 each, it is surely a future collectible. —*Curly Maple*

BUZZ BIN NEW, HIP AND UNDER THE RADAR

BOTTLE ROCKETS *New Sensor vacuum tubes*

MYTHS AND misconceptions drive the thriving vintage and N.O.S. tube market. The general belief is that the older tubes from RCA, Tung-Sol, Mullard and other manufacturers are far superior to any tube produced today. Some reasons given for their supremacy include supposed metallurgical differences and special tube manufacturing processes.

What really gave many audio tubes produced in the post WWII years such gorgeous tone were their operating characteristics and component designs. The schematics for those tubes are widely documented and are currently being utilized by New Sensor Corporation to produce the company's latest line of high-end tubes.

I tested New Sensor's Mullard EL-34s, Genalex Gold Lion KT-88s and Tung-Sol 6L6GC-STR valves in multiple vintage and modern amplifiers. Compared to their vintage counterparts in my collection, the New Sensor tubes performed every bit as good or better.

Far from negating that those old tubes have magic, New Sensor's tubes reaffirm the excellence of historic valve design. Before you lay out the money for a set of vintage tubes, check out why so many boutique amp manufacturers are stocking their amps with tubes from New Sensor. —*Eric Kirkland*

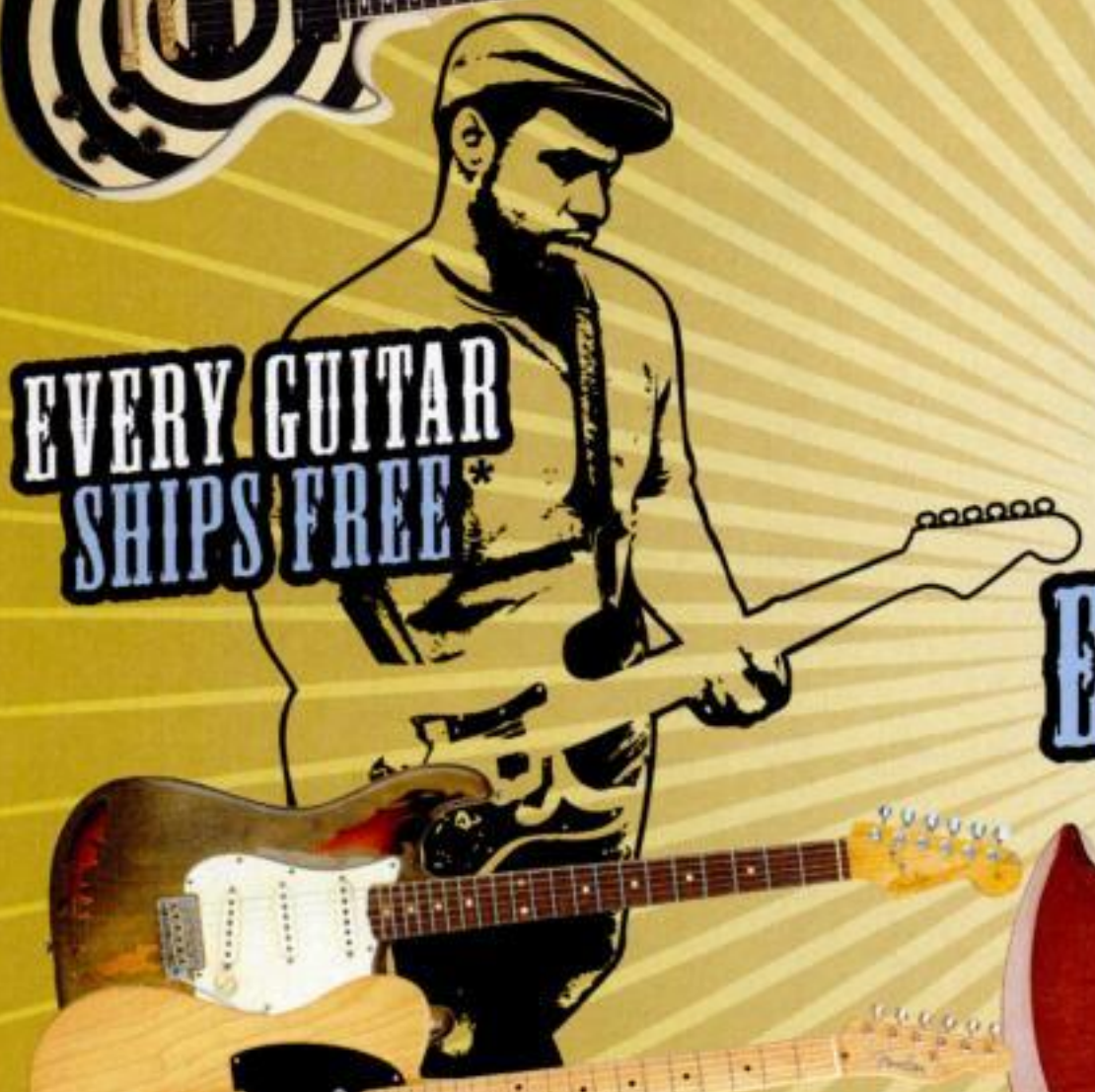
NEW SENSOR VACUUM TUBES

LIST PRICES: Mullard EL-34, $67.60; Tung-Sol 6L6GC, $47.80; Genalex Gold Lion KT-88, $147.60 (all prices are for pairs)
MANUFACTURER: New Sensor, newsensor.com



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STILL THE BOSS

Boss ME-20 Guitar Multiple Effects pedal

BY PHILIPPE HERNDON

FIFTEEN YEARS AGO, I saw one of the first Boss floor-based multi-effect units unveiled at my local guitar shop. Although some of those early digital tones would have been better left to an engineer's imagination, every person at the store was impressed by the pedal's sonic potential, ease of programming and common-sense layout. With the ME-20 Guitar Multiple Effects pedal, Boss has collected a series of industry-standard tones into a stage-worthy and affordable product.

FEATURES

THE ME-20'S EFFECTS and tones are basic but comprise the most common, hence useful, flavors. You get six overdrive/distortion (OD/DS) effects, five modulation effects, two delay modes, reverb and EQ. While players seeking the extremes of ring modulation, pitch shifting and auto wahs will have to look elsewhere, the ME-20's range will satisfy most players of rock, pop, metal and blues.

Like other Boss multi-effect units (including its big brother, the ME-50), the ME-20 features a simple matrix interface with a two-character LED display, rather than text-driven menu-within-menu displays. The effects are divided among four categories—OD/DS, Mod, Delay and EQ—each of which has four parameters that can be adjusted using the corresponding knobs. When editing a setting, an LED will light to indicate which parameter is being adjusted, and the display will show the value of the knob being turned.

Three pedals let you select among the OD/DS,Mod and Delay effects. Pressing the OD/DS and Mod pedals simultaneously kicks the ME-20 into Bypass/Tuner mode, and the display guides you to accurately tune each string. The treadle can be used as a volume or wah pedal and can be switched between each by applying pressure to the toe end. Other features include various edit buttons and status indicators, a convenient OD/DS Solo button that engages the overdrive/distortion effects for soloing, noise suppression for taming pickup hum, and a master output control that lets you set the output volume.

Given the ME-20's designation as a performance tool, I was pleased to see that it boasts a sturdy metal housing that should stand up to the rigors of gigging. I also appreciate Boss's decision to power the unit from their readily available PSA-120 universal power supply rather than from a product-specific adaptor. Since the ME-20 is also pleasantly mild on the current draw, it allows plenty of playing time (estimated at 13 hours) from six AA batteries.

GOLD AWARD GUITAR WORLD OVERALL VALUE

ON DISC

BOSS ME-20 GUITAR MULTIPLE EFFECTS

LIST PRICE: $278.99
Manufacturer: Boss, bossus.com
EFFECTS: Wah, overdrive, distortion, fuzz, compression, tremolo, EQ (low, low-mid, high-mid, high), delay, reverb, chorus, phaser, flanger, tremolo and rotary
FEATURES: 30 user presets, three on-off stomp switches, expression pedal, stage tuner and noise suppressor
CONNECTIONS: Guitar in, stereo auxiliary in, footswitch in, left and right outputs, headphone jack
POWER: Nine volts from either PSA-120 adaptor or six AA batteries

PERFORMANCE

TYPICALLY, DIGITAL PROCESSORS have performed best when emulating high-gain tones and multilayered effects, where the emulations' lack of dynamics and nuance were least noticeable. Recent improvements in emulation technology have changed this situation for the better, as the ME-20 readily demonstrates. While it shines brightest on dramatic effects and high-gain settings, the ME-20 demonstrated responsiveness, gradations of tone and warmth when dialed up for simpler and more organic tones.

Tested in the studio and onstage, the ME-20 had a lot of good sounds going for it. The overdrives and distortions were industry-standard Boss tones, with settings reminiscent of the company's popular Blues Driver, DS-1 Distortion and Metal Zone pedals. The digital modulation effects and delays were crisp and sweet, with a chorus that was representative of Boss's four decades of experience, and a pleasantly rich tremolo that could go from syrupy slow to helicopter-blade fast. The noise reduction was effective at taming single-coil buzz and hum, even at ultra-high-gain settings. And while the wah won't replace your treasured vintage units, it was responsive and well voiced for use in live rock settings.

I admit that I missed a couple of now-standard effects, such as pitch shifting, auto-wah and dynamic filters. That said, the ME-20 delivers a whole lot of useful tones at an attractive price, and few gigging guitarists will argue with the quality of tones and construction.

THE BOTTOM LINE

WHILE THE ME-20 probably won't convert the most die-hard of vintage gear fanatics, it's not really designed to. With solid construction, small size, and good sounds, this easy-to-use device aims to provide an assortment of gig-quality tones at an entry-level price. Players who would enjoy an assortment of Boss's useful and solid stomp box tones in a portable single unit should check out the ME-20.

PRO	CON
GREAT VERSATILE TONES; STAGE-WORTHY CONSTRUCTION; EASY TO USE	EFFECTS WILL BE TOO BASIC FOR SOME PLAYERS

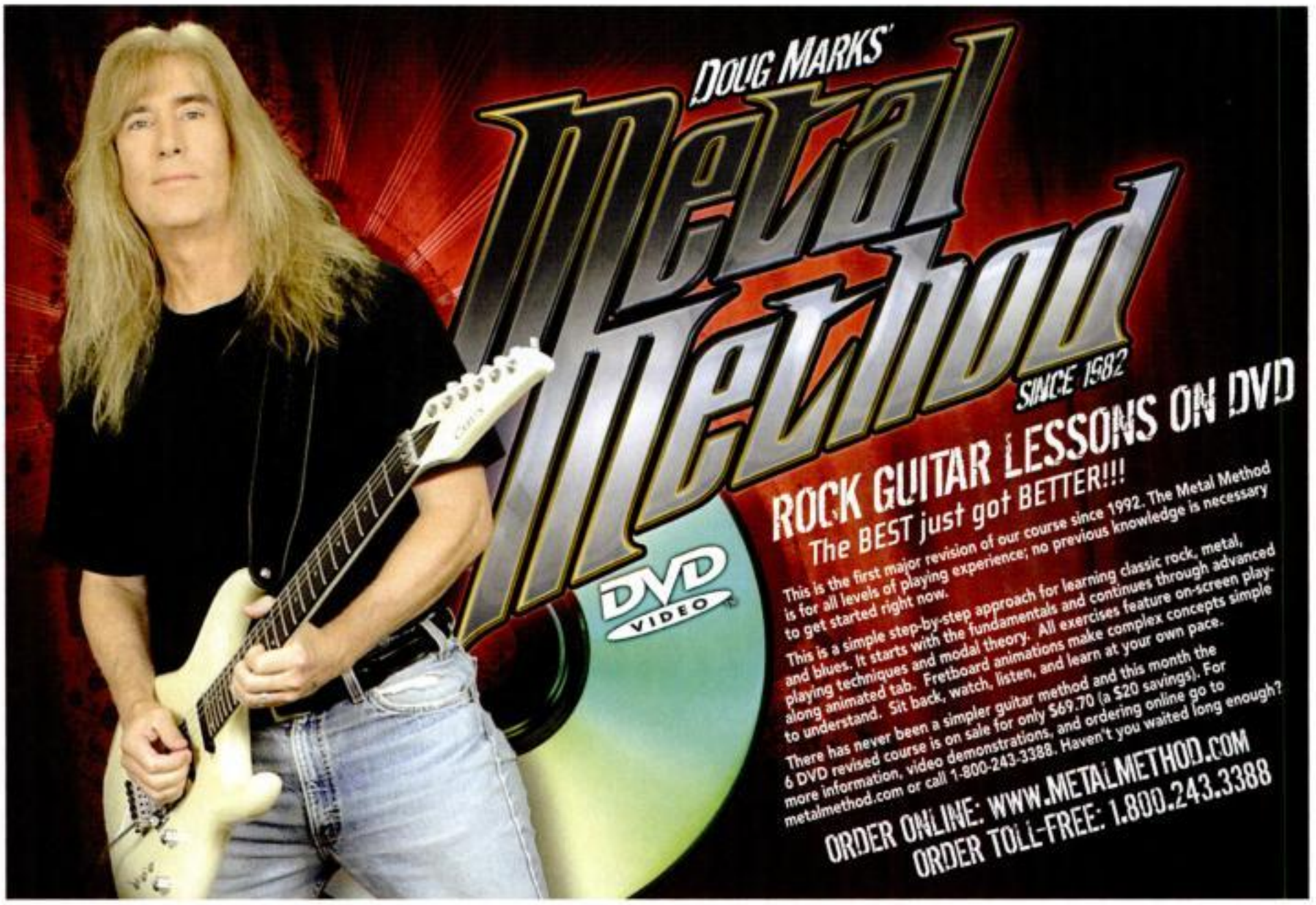
The basic and intuitive layout makes navigating the ME-20 easy and fast.

The built-in noise suppressor tames noisy and humming pickups.

The rocker's function can be easily switched from wah to volume.



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TRIPPING THE LIGHT

Guyatone Ultron GST-U05 Optical Auto Wah and Ultrem GST-C04 Optical Tremolo

ON DISC

BY ERIC KIRKLAND

RACK-BASED PROCESSORS typically deliver the best signal quality and range of effect adjustments. But most guitarists want their effects at their feet, with dedicated buttons and controls for the various functions. This leaves effect manufacturers with the challenge of building ground-based effects that have discrete controls and high-resolution sound, as well as a compact footprint.

Guyatone has accomplished as much with its Ultron Optical Auto Wah and Optical Tremolo pedal. Both were conceived over a three-year period with the help of sound-effect engineer and designer Hideko Shimizu, who passed away before the project's completion. The pedals Shimizu helped create have set new standards for sonic excellence and precision in a stomp-box format, and out of respect for the master engineer, Guyatone has dedicated these pedals to his memory.

ANALOG-DIGITAL CIRCUITRY

ANALOG SIGNAL PATHS and high-quality digital oscillators are prime contributors to the Ultron and Ultrem's clear tones and almost infinitely variable response characteristics. But the most important component inside these pedals is an ultra-high-grade photocoupler, the light-sensitive device responsible for creating each effect's smooth and organic-sounding undulations. Photocouplers were commonly used in effects in the Seventies but fell out of favor due to their large size and high cost. Although they are expensive, photocouplers are extremely quiet and produce a vocal tone that cannot be duplicated by transistors or digital signal processors. For the Ultron and Ultrem, Guyatone builds these devices by hand and tunes them for their specific uses.

ULTREM

TREMOLO UNITS ARE really just fancy volume controls. The Ultrem takes this concept to the extreme, turning amplitude manipulation into a science. Its unique features include stereo outputs, panning, a wet/dry blend control and a saturation circuit that blends each pulse with the unaffected tone. When the Ultrem's oscillator is off, you can use the saturation knob to push your amp into silky overdrive. The Auto Start option engages the tremolo when the pedal senses an incoming signal and disengages it when the signal is gone, letting players initiate the effect on command.

PERFORMANCE

ONE OF THE FIRST AMPS that I tried with the Ultrem was a vintage Fender with onboard tremolo. The Ultrem didn't produce the juicy warmth of the Fender's tube-driven unit, but its clarity was remarkable, and it produced no change in my attack or my amplifier's response. Even with high-gain settings, the Ultrem neither delayed nor lessened the impact of the screaming pinch harmonics I slammed from my guitar, whereas other tremolos have severely interfered with the note's delicate distorted overtones and nuances.



The saturation control adds a warm overdrive to blend signals. When the tremolo is off, the saturation overdrive can be used alone to drive the amp.

Four styles of filtering—high-pass, low-pass, band-pass and notched—set the wah's basic character.

GUYATONE ULTRON GST-U05 OPTICAL AUTO WAH AND ULTREM GST-C04 OPTICAL TREMOLO

LIST PRICES: Ultron Auto Wah, $399.00; Ultrem Tremolo, $375.00
MANUFACTURER: Godlyke Inc.Distributing, guyatone.com

ULTRON AUTO WAH
EFFECTS: High-pass, low-pass, band-pass and notched filtering; six waveforms and six effect modes including Momentary Wave, Wave Tap, Pedal Wah/Touch, Pedal Depth/Touch, Pedal Speed 1/touch and Pedal Speed 2/touch. Six subeffect modes can be accessed through tap switch, and two bonus modes are available
CONTROLS: Filter mode, threshold, peak level, frequency, range select, motion drive, tap/pedal setup, effect speed, effect mode select, tap effect switch and on/off switch
CONNECTIONS: Guitar in/out mono, expression pedal in
BYPASS: True bypass
CIRCUITRY: Analog audio signal path with digital oscillator and digital control center; custom photocouplers
POWER: Nine-volts through supplied adaptor

ULTREM TREMOLO
EFFECTS: Tremolo through amplitude modulation, six waveforms, six modes include Wave Tap, Momentary Wave, Pedal Volume/Wave, Pedal Depth and Wave Tap, Pedal Speed 1/Touch and Pedal Speed 2/Touch. Six sub modes can be accessed through tap switch, and two bonus modes are available
CONTROLS: Saturation, depth, effect speed select, effect mode select, pan on/off, blend on/off, tap/pedal setup, tap effect switch and on/off switch
CONNECTIONS: Guitar input mono, guitar outputs A and B, expression pedal in
BYPASS: True bypass
CIRCUITRY: Analog audio signal path, with digital oscillator and digital control center; custom photocouplers
POWER: Nine-volts through supplied adaptor

ULTRON

ALTHOUGH GUYATONE REFERS TO the Ultron as an optical auto wah, it is really one of the industry's most technically advanced envelope filters. Think of it as the Mutron III's bigger, smarter brother. Like that pedal, the Ultron has selectable high-pass, low-pass, band-pass and notch filters, allowing it to be used with a broad range of input signals. The range of the threshold control, especially, places this effect's response in a category all its own. In addition, six Effect modes give you options when using an expression pedal to control the Ultron.

PERFORMANCE

THE ULTRON CAN EASILY PRODUCE all manner of exaggerated frequency slaps and timed or triggered wah tones, but I had more fun using the ultra-precise digital control center to create wonderfully subtle filter effects. After a while, I forgot exactly what effect I was using; this little black box just became the tool that I used to fine-tune the vocal nuances of my sound. With an expression pedal plugged in, the Ultron was transformed into an insanely versatile wah pedal. The limitless ways in which the frequency peaks, range and filtering can be applied make it compatible with practically any electric instrument.

THE BOTTOM LINE

GUYATONE'S ULTREM OPTICAL TREMOLO and Ultron Optical Auto Wah contain all the flexibility and resources of a high-end rack unit in a stomp-box format. Tremolo users who want absolute control over the effect's every parameter will find what they want in the Ultrem's seemingly infinite range of settings. Fans of an envelope filter's filtering charms may find that the Ultron is the last auto-wah pedal they buy.

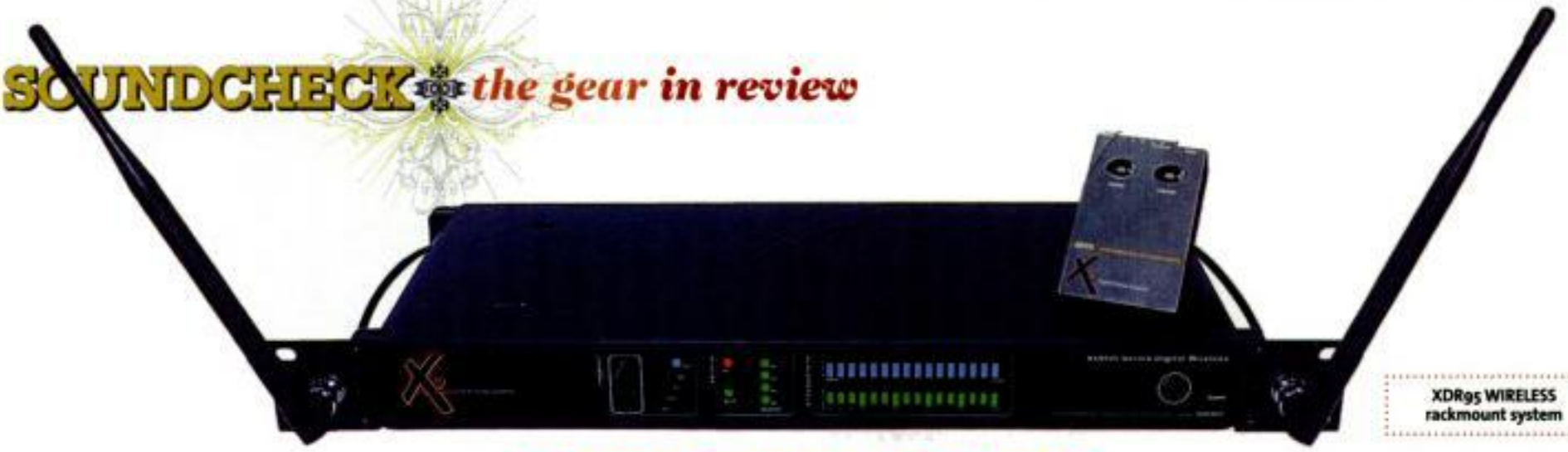
PRO	CON
CRYSTAL-CLEAR SIGNAL; CUSTOM PHOTOCOUPLERS; ANALOG SIGNAL PATH	PRICEY DUE TO CUSTOM PHOTOCOUPLERS

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XDR95 WIRELESS rackmount system

CUT THE CORD

X2 Digital Wireless XDS95 and XDR95 wireless systems

BY EMILE MENASCHÉ

GOLD AWARD GUITAR OVERALL VALUE

WIRELESS SYSTEMS ARE popular with guitarists because it's great to roam the stage without being shackled by a cable. But cables remain popular for at least one very good reason: their sound. I don't know too many tone-loving players who'd ditch an old-fashioned cable in favor of wireless in any situation where tone was more important than mobility.

So I was a little lukewarm to the idea of testing another wireless guitar rig. Yeah, it works from across the room, through the walls and so on. *Next!* But then I read up on the systems from X2 Digital Wireless, which use digital technology that's designed to deliver the best possible sound quality. And I found out that, in addition to making a traditional-style rack-mounted receivers, X2 makes a stomp-box-sized receiver that easily fits on a pedal board. This was starting to look interesting.

FEATURES

X2 SENT ME two systems to test. The XDS95 consists of the XDT1 transmitter and the stomp-box-style XDR1 receiver, while the XDR95 uses the more upscale XDT4 transmitter and a rackmount receiver. Although the XDR system uses slightly more sophisticated technology, the two rigs share some key features. Both are housed in polycarbonate shells, which X2 claims can withstand a six-foot drop and being rolled over by a truck. I didn't put these claims to the test, but the units did appear to be quite rugged.

XDS95 WIRELESS stomp-box-style system



The big news is audio quality: both models use 24-bit digital audio processing that avoids the tone-coloring compression/expansion—"companion"—processing found on most wireless systems. The transmitter digitizes the guitar's signal and beams it to the receiver, which converts it back to analog with as little alteration as possible. X2 calls these devices "future proof," which is a cute ways of saying that their ultra-high-frequency signals, which use proprietary bandwidths, won't conflict with other digital gadgets.

The transmitters are light and easy to set up, with a minimum of controls—just an on/off button and a switch that toggles among the five available channels. The guitar connects via the included 1/4-inch-to-mini cable, which screws securely onto the transmitter. A five-position LED shows which channel is in use and doubles as an audio-signal meter and battery power gauge (the transmitters run on nine-volt batteries).

The receivers are similarly streamlined. The XDS has a 1/4-inch stereo output (one side can feed a tuner, the other your amp), an on/off switch, a channel select switch and a meter like that on the transmitter. The rackmount XDR has two external antennas, detachable rack ears, XLR and 1/4-inch outputs, and a more elaborate metering system that delivers a constant reading on guitar signal strength, active channel and the transmitter's battery life. In addition to the power switch, the unit has two arrow-shaped buttons with which to select among its five available frequency channels. Neither unit has a volume control, a minor omission, though I can see some situations where it would be good to match the receiver's output level to that of an amp or PA.

Aside from size, there are some significant differences between the two systems. The XDS95 has an operating range of greater than 150 feet; the XDR95 has an arena-friendly range up to 300 feet. In addition, the XDS95 features a microprocessor that continuously selects among four "Q-Diversity" internal antennas to find the strongest signal, a technique that combats radio-frequency (RF) interference and eliminates dropouts. The rack version's "Q-DiversityPLUS" system doubles the processing power, making it even less prone to RF interference.

X2 DIGITAL WIRELESS XDS95 AND XDR95 WIRELESS SYSTEMS

LIST PRICES: XDS95, $499.00; XDR95, $899.00

MANUFACTURER: X2 Digital Wireless, x2digitalwireless.com

XDS95 WIRELESS SYSTEM

FREQUENCY RESPONSE: 10Hz–12kHz

AUDIO DYNAMIC RANGE: Greater than 117dB

CARRIER FREQUENCY: 902–928MHz

SELECTABLE FREQUENCIES: Five

OPERATING RANGE: Greater than 150 feet line-of-sight (may vary with local conditions)

D/A CONVERSION: 24-bit Delta Sigma, 128 times oversampling

RECEIVER CONNECTIONS: 1/4-inch unbalanced TRS stereo output

TRANSMITTER CONNECTIONS: 1/8-inch unbalanced locking connector

XDR95 WIRELESS SYSTEM

FREQUENCY RESPONSE: 10Hz–20kHz

AUDIO DYNAMIC RANGE: Greater than 118dB

CARRIER FREQUENCY: 902–928MHz, dual-frequency transmission

SELECTABLE FREQUENCIES: Five

OPERATING RANGE: 300 feet line-of-sight (may vary with local conditions)

D/A CONVERSION: 24-bit Delta Sigma, 128 times oversampling

RECEIVER CONNECTIONS: 1/4-inch unbalanced stereo TRS out, XLR balanced out

TRANSMITTER CONNECTIONS: 1/8-inch TRS locking connector

PERFORMANCE

I WAS ESPECIALLY impressed with the ease of setting up both of the X2 systems: It was as near to plug-and-play as wireless is likely to get. One benefit from a testing standpoint was that I was able to A/B the two systems against each other and also against a hard-wired connection to the amp.

With the XDS95, my guitar was lively and dynamic. There were no artifacts on quiet passages, no signal loss, and the tonal balance was very close to that of the cable connection. There was a subtle difference in the lower mids, with the wireless sounding slightly phasey compared to the sound from the hard-wired connection.

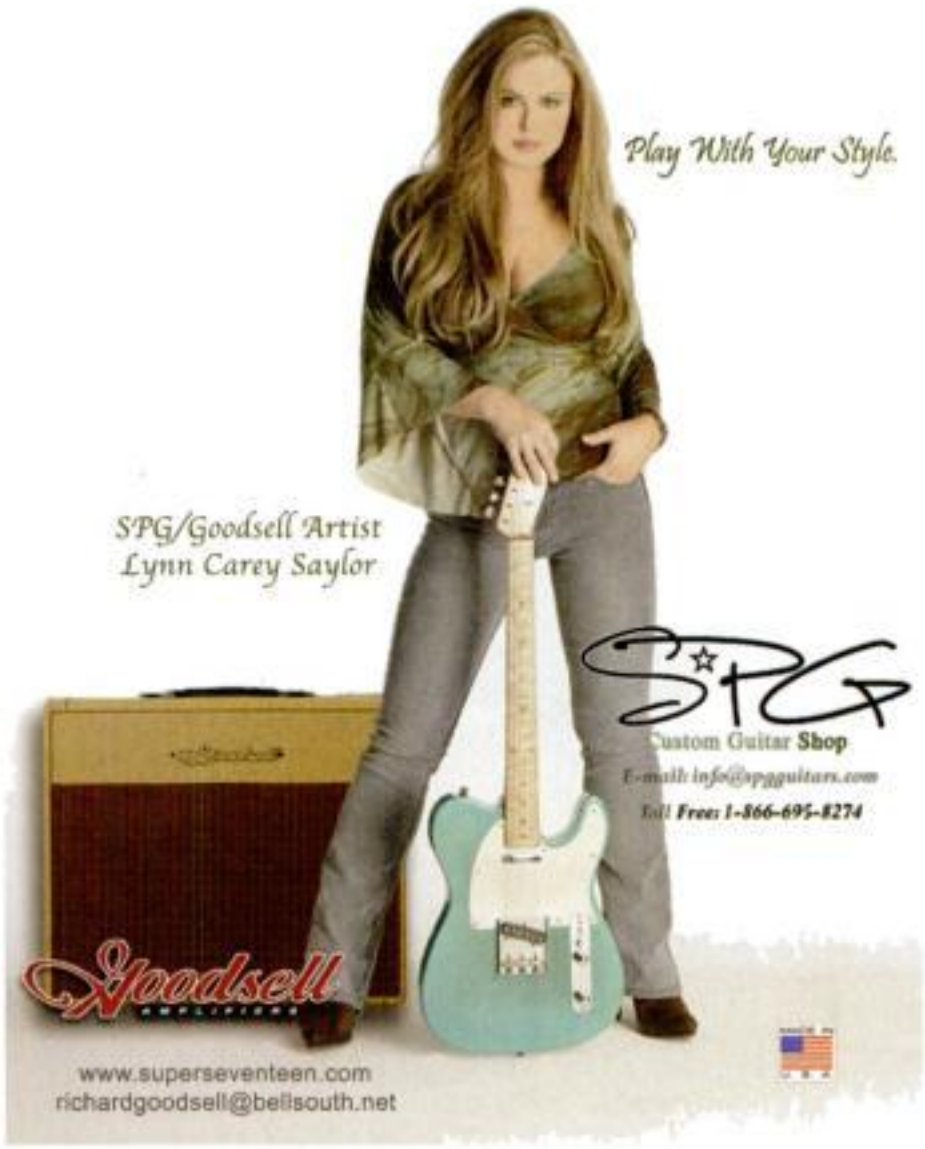
The XDR95 rack unit, on the other hand, blew me away. The sound was fat, dynamic and capable of delivering the most subtle performance nuances. The guitar really came to life, to the point where I didn't want to go back to the cable.

THE BOTTOM LINE

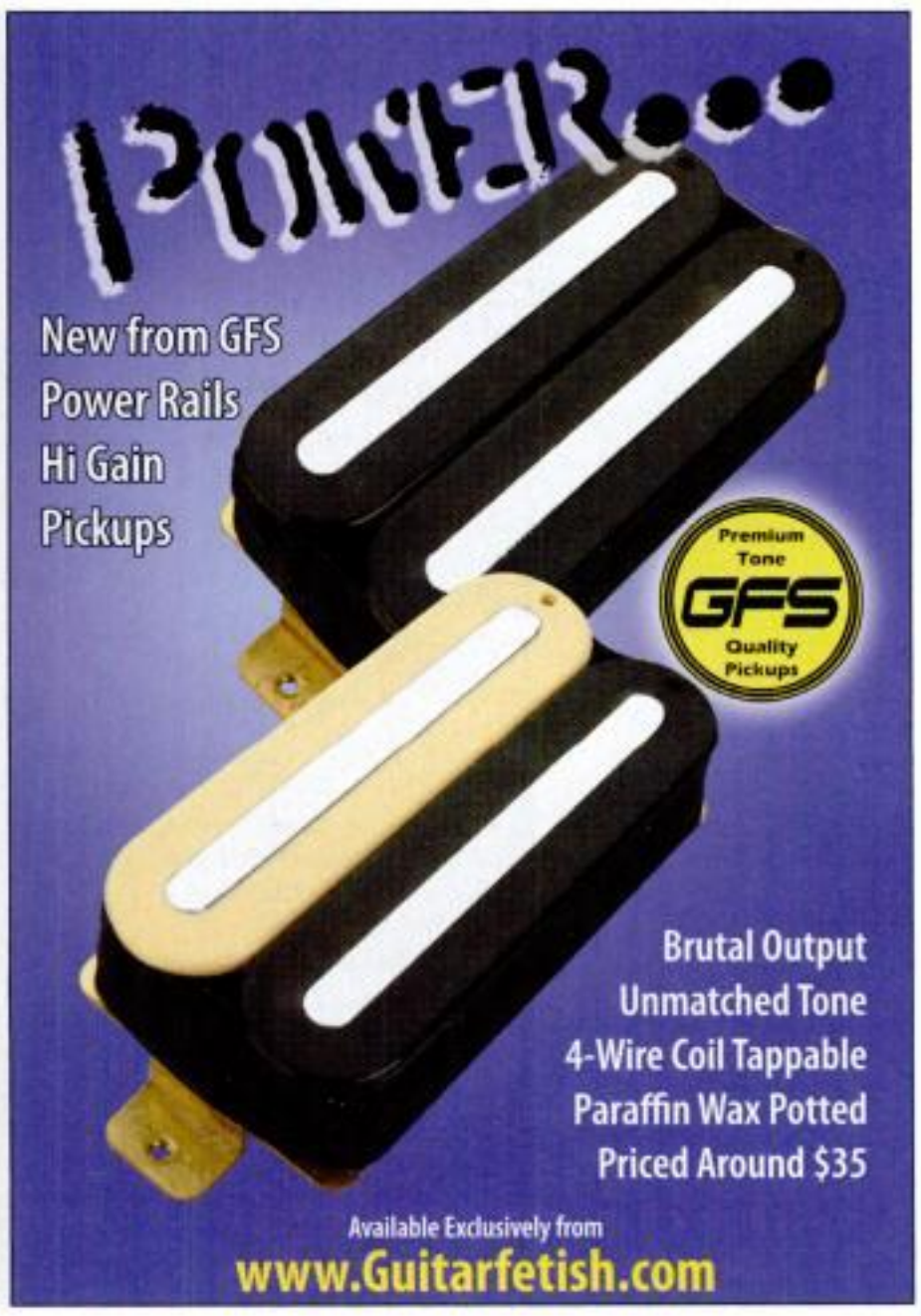
THE X2 SYSTEMS are tough and user friendly, with sound that's *thisclose* to that of a regular cable. If you've wanted to roam the stage but found wireless wanting in the past, one of these systems might let you cut the cord for good.

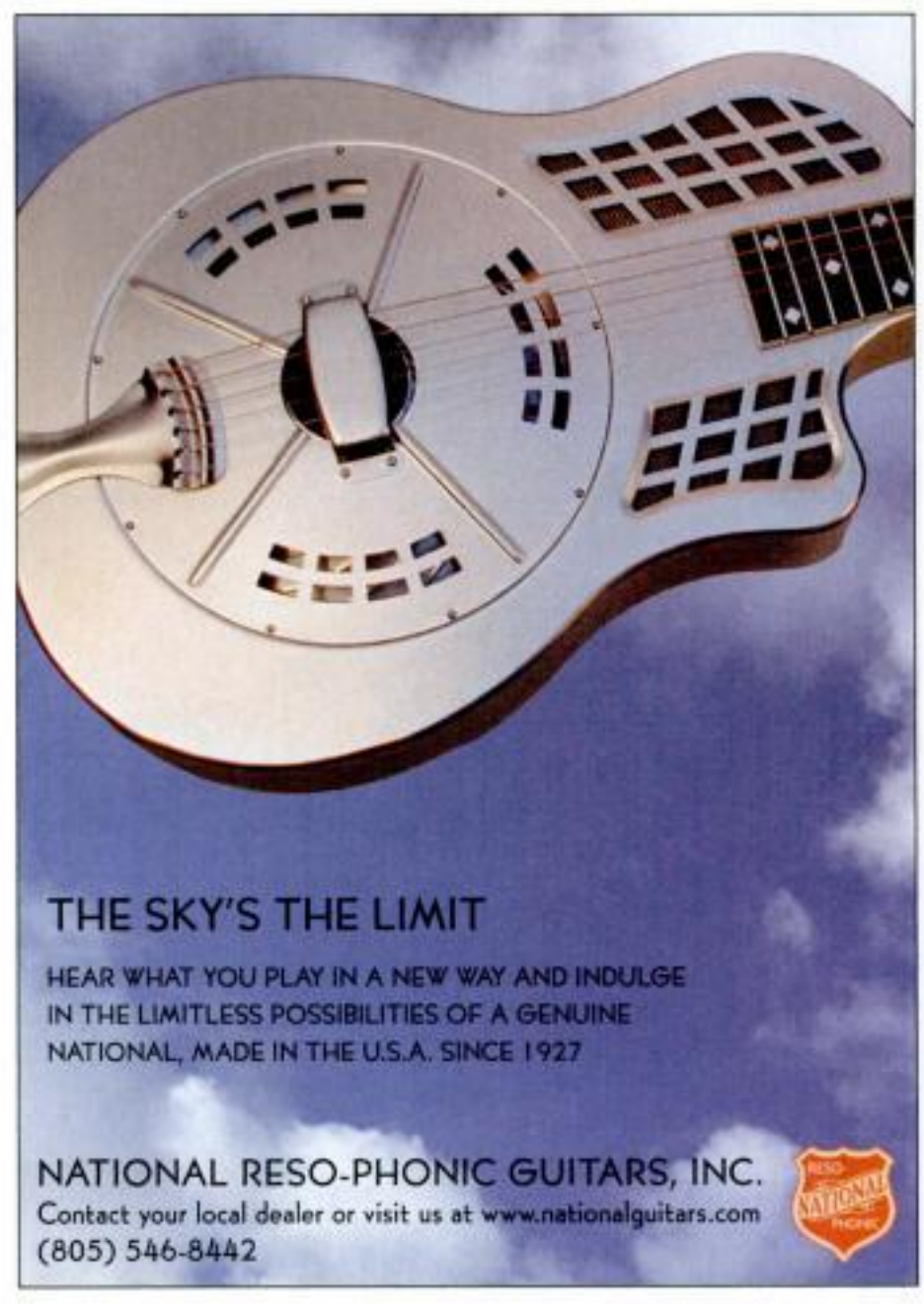
PRO	CON
EASY SETUP; GOOD (XDS) TO EXCELLENT (XDR) SOUND; RELIABLE SIGNAL; DURABLE PACKAGING; AFFORDABLE	NO ONBOARD VOLUME CONTROLS TO MATCH THE RECEIVER'S OUTPUT LEVEL TO THAT OF AN AMP OR P.A.

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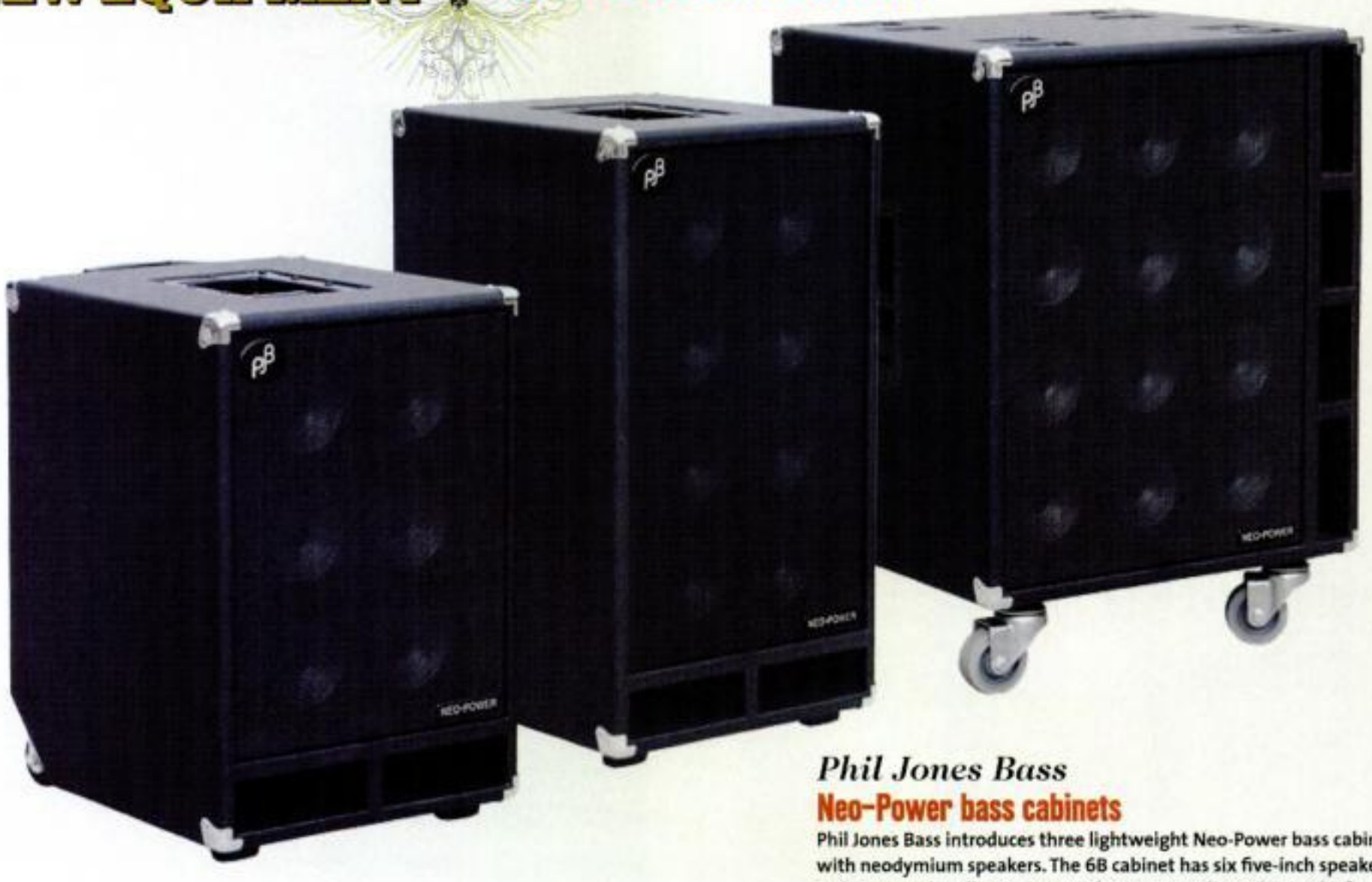








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Phil Jones Bass
Neo-Power bass cabinets

Phil Jones Bass introduces three lightweight Neo-Power bass cabinets with neodymium speakers. The 6B cabinet has six five-inch speakers and a power-handling capacity of 400 watts; the 8B has eight five-inch speakers and is rated for 300 watts; and the 12B has 12 five-inch speakers and can handle 600 watts. The neodymium iron boron speaker magnets give the PJB acoustic motor the necessary torque for maximum cone excursion with precision and control.

List Prices: 12B, $1,395.00; 8B, $950.00; 6B, $750.00
Phil Jones Bass, philjonesbass.com



Dunlop
Dirtbag straps and picks

Dunlop and Dirtbag Clothing Company have teamed up to present Dirtbag straps and picks. These authentic Dunlop straps and picks are branded with this season's latest Dirtbag logos and imagery. Four models of straps are offered, and the picks come in assorted Player's Packs that include six Tortex picks in popular gauges (.50, .60, .73, .88, 1.0 and 1.14mm).

List Prices: Six-piece Player's Packs, $4.29; Dirtbag Straps, $19.99–$24.99
Jim Dunlop, jimdunlop.com





BBE Sound
Supa-Charger

Packed with features and easy to use, the BBE Supa-Charger is a high-performance universal pedal power supply for pedal boards. It has eight isolated, regulated and filtered outputs, a toroidal transformer for zero-hum performance and selectable mains input voltage (110/220 volts).

List Price: $209.00
BBE Sound, bbesound.com

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THE SPICE OF LIFE

Gretsch Variety 3x10 combo

BY TERRY BUDDINGH

FOUNDED IN 1883, Gretsch has one of the richest—and most varied—legacies in the musical instrument manufacturing industry. From its modest beginnings as a maker of banjos, tambourines and drums, Gretsch grew to become one of the most esteemed guitar and drum brands on the planet. In 2002, Fender Musical Instruments Corporation purchased Gretsch, bringing renewed vitality to the Gretsch brand and legacy.

"That Great Gretsch Sound" is more than just a boastful marketing slogan. It identifies the essence of the unique tonal quality that characterizes Gretsch guitars. In the hands of Eddie Cochran, Duane Eddy, George Harrison, Malcom Young, Brian Setzer and a multitude of other trend-setting iconoclasts, "That Great Gretsch Sound" (to quote the corporate slogan) evokes a cool and defiant swagger that continues to attract players who have a rebellious streak.

FEATURES

TO CELEBRATE THE company's long-awaited return to the amplifier marketplace, the folks at Gretsch decided to go all out and introduce three new high-end boutique-style designs. Designed and manufactured in Chicago by the Victoria Amp Company in close collaboration with FMIC/Gretsch Marketing and R&D, each of these amps features a completely different design that incorporates elements drawn from many classic amp designs. Most importantly, each design has been fine tuned to complement and enhance the unique character of Gretsch guitars.

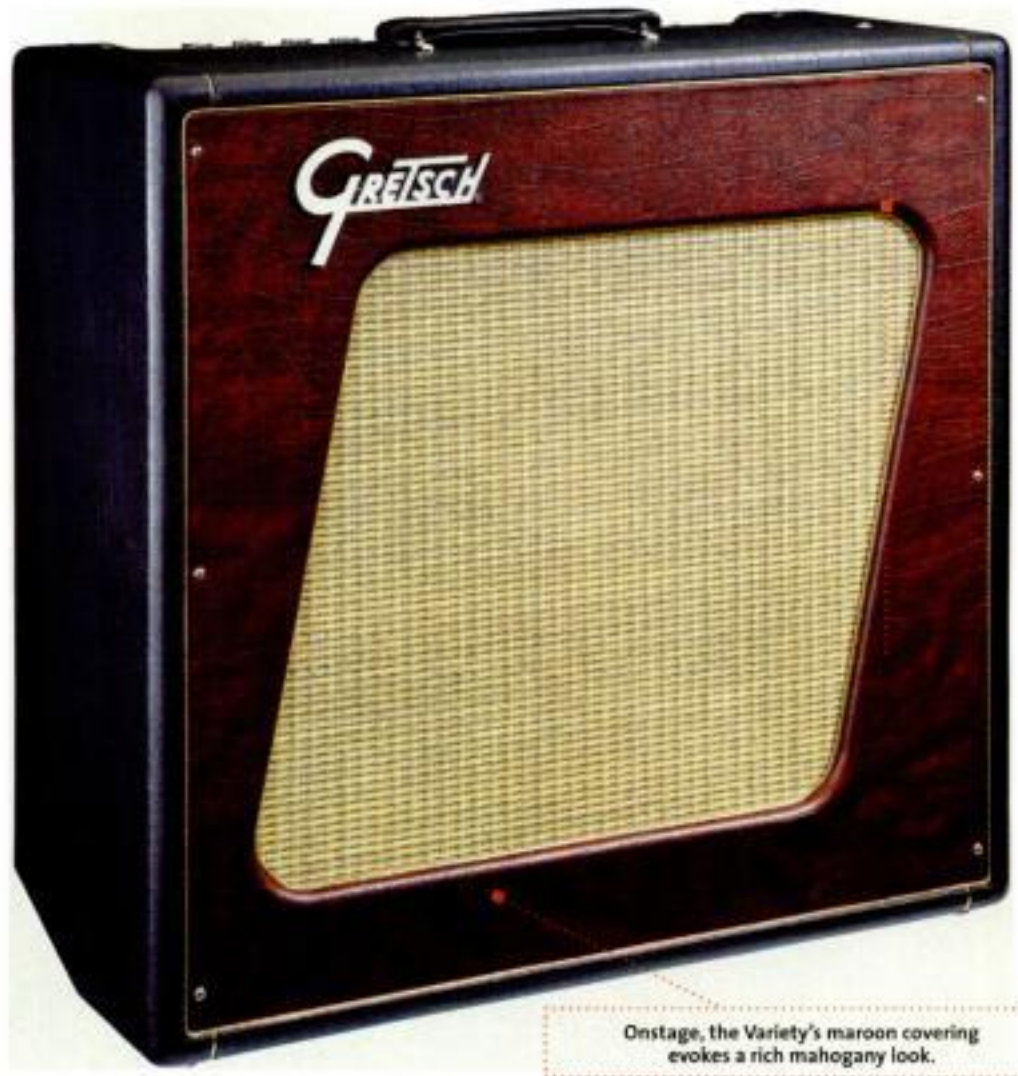
The largest and most powerful of the new Gretsch amps, the Variety is slightly larger than a Fender Super Reverb. Its output power is similar, too, due to the amps' similar output-stage topologies. To be a little different, the Variety has *three* 10-inch speakers (a trait it share with Fender's Vibro-King and tweed-era Bandmaster amps).

The Variety's tremolo circuit could easily be considered its most outstanding feature. Similar to circuits found in Fender's early Tolex-covered amps, like the 1x15 Vibrosonic, 4x10 Concert and other pre-blackface-era models, this complex circuit splits the frequencies into high and low ranges and inverts the relative phase of each, causing them to pulse in opposition to one another. The signals are then recombined and sent to the output. The result is a more complex, multidimensional and multilayered texture than simpler tremolo circuits, which in comparison, function more like undulating on/off switches.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

GRETSCH VARIETY 3x10 COMBO

LIST PRICE: $3,950.00
MANUFACTURER: Gretsch Guitars, gretschguitars.com
POWER OUTPUT: 40 watts
SPEAKERS: Three 10-inch Jensen P10Rs (with alnico magnets)
CHANNELS: One (with two inputs)
FEATURES: Chrome-plated welded steel chassis, eyelet-board construction, IC power-supply capacitors, proprietary Victoria coupling capacitors, Ohmite carbon-comp resistors, two-spring Accutronics reverb tank, finger-jointed pine cabinet with bolt-in plywood baffle
CONTROLS: Volume, treble, middle, bass, reverb, tremolo speed and intensity
TUBE COMPLEMENT: One 5AR4/GZ34 rectifier tube, two 6L6CHP output tubes, four 12AX7C and two 12AT7 preamp tubes (all tubes by Groove Tubes)
TWO-BUTTON FOOTSWITCH: Reverb and tremolo on/off
WEIGHT: 56 pounds



Onstage, the Variety's maroon covering evokes a rich mahogany look.

PERFORMANCE

STANDING 26 INCHES tall, the Variety is a king-sized combo with sound to match. If you dig crisp clarity with miles of sweet-ringing clean headroom, you'll be right at home with the Variety. The amp's extra height allows its upper speaker to project sparkling highs, while the two lower speakers combine with the upper to create a broad and diffuse sonic soundscape that can fill a room with layers of complex shimmering swirls.

The Variety's enhanced upper mids and treble really bring out the sweet upper-midrange and treble ring of a Strat or Tele. That top-end clarity can also lend an expressive sweetness to Gibson-style humbuckers, and the Variety's tremendous dynamic sensitivity and immediate response to the most subtle attack nuances make this amp a joy to play with any guitar.

But the Variety is without a doubt most impressive when teamed with a Gretsch guitar, especially one that's fitted with TV Jones pickups. Victoria's Mark Baier and Chicago amp wizard Les Plopa spent many hours fine tuning the circuits of all the new Gretsch amps using a 6120, the model popularized by everyone from Chet Atkins and Duane Eddy to Brian Setzer and Pete Townshend (who famously used one on *Who's Next* and *Quadrophenia*). The benefits of this unusual approach provide a rare synergy between guitar and amp that is the virtual embodiment of "That Great Gretsch Sound": dynamic and bold, and brimming with a "top this" attitude.

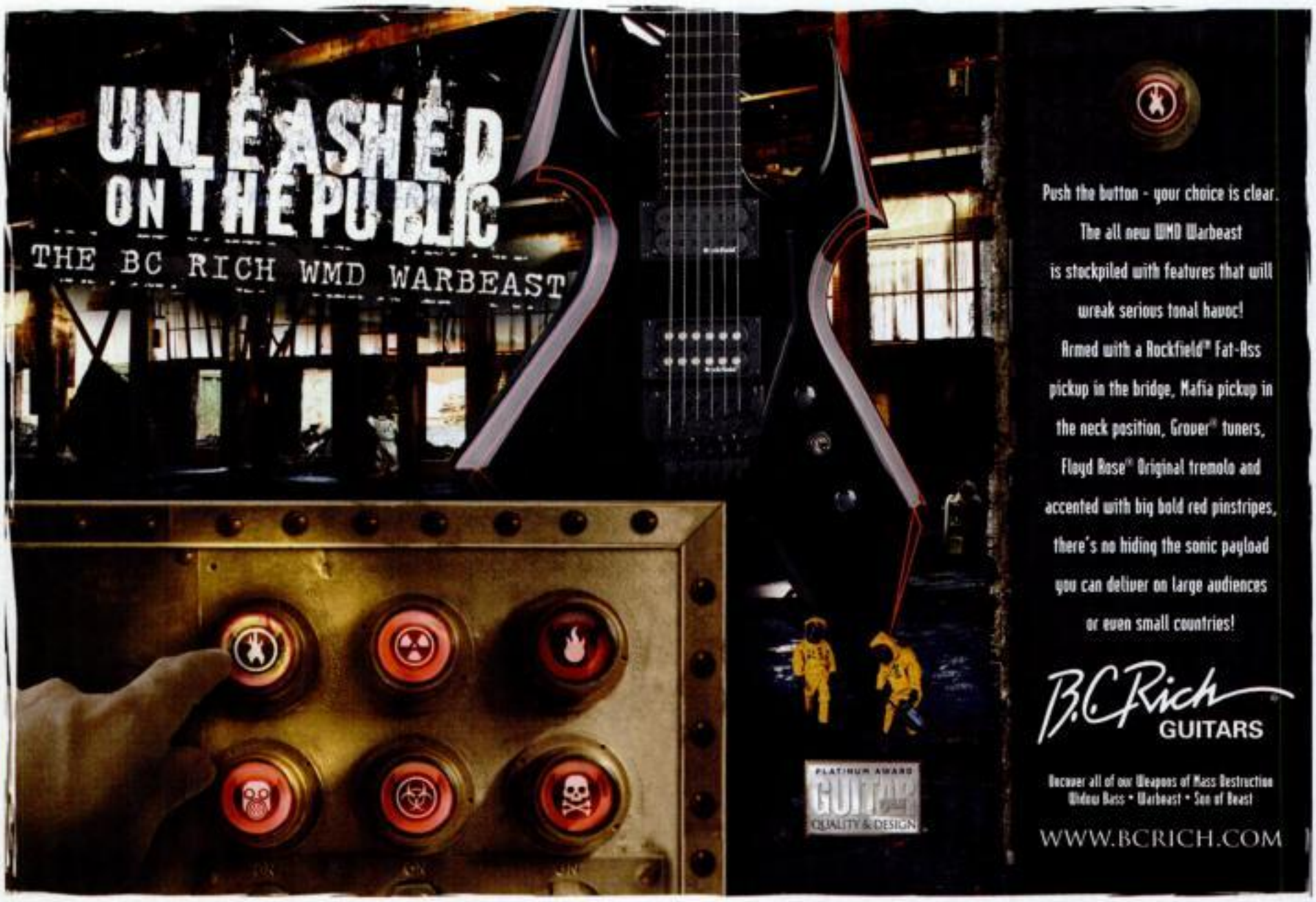
THE BOTTOM LINE

POSSESSING INCREDIBLE CLEAN headroom while projecting a huge sonic soundscape, the Variety casts an imposing presence. With its three-dimensional detail, lively dynamic response, lush spacious reverb and thick multilayered layered tremolo, the Variety is a must-have for Gretsch enthusiasts and clean-tone connoisseurs alike.



The clean control panel sports chrome-plated brass knobs with classic Gretsch pierced-arrow G-brand logo.

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GROOVE BLING

Kustom Groove Bass 1300HD amp and G-810 cabinet

BY ED FRIEDLAND



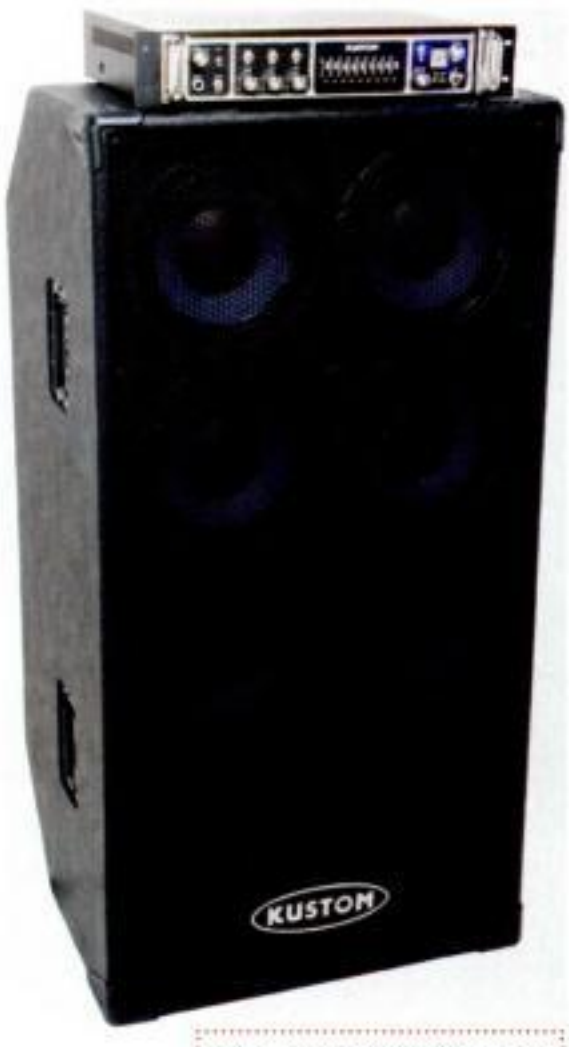
Nine-band active EQ gives you tone-sculpting power.

PLAYERS OF A CERTAIN vintage remember Kustom's classic amps and cabs of the Seventies that were covered in ultra-cool Tuck-And-Roll, a sparkly vinyl similar to the upholstery used in some automobiles of the era. Although Kustom is still using the auto-upholstery theme on some of its guitar amps, the company's new bass rigs have a classy modern look and the high-tech guts to go with it.

The company's solid-state Groove Bass 1300HD amp is just such an example. As an update of the recent 1200HD model, the 1300HD features black-and-chrome styling and a new set of EQ points, but otherwise, it's the same amp. I put it through its paces with the new G-810 cabinet, Kustom's entry into the vaunted lineage of monster cabs.

FEATURES

LIKE THE 1200 MODEL, the 1300HD delivers 1,200 watts at two ohms, 750 watts at four ohms and 450 watts at eight ohms—more than adequate to power even the most raucous occasion. Physically, the 1300HD is a sexy beast: the black, anodized aluminum control panel nicely offsets the chrome knobs and hardware, and at 31 pounds, the amp is fit and trim.



The Groove Bass 1300HD/G-810 rig has more than enough power and punch to kickstart your next seismic event.

The amp's full feature set includes separate input gain and master volume controls; a -12dB input pad for active basses; a mute switch; ±12dB bass, mid and treble shelving-type EQ with switchable frequency centers; and a nine-band graphic EQ. Also onboard are a +6dB solo-boost switch (footswitch accessible), effect loop, line-level direct out (with ground-lift and pre/post-EQ options), a tuner output and two Speakon connectors for cabinet hookup.

The G-810 is, as its name suggests, an 8x10 cabinet. Boasting a 2,000-watt power-handling capacity, the four-ohm cab will barely break a sweat managing the 1300HD's 750 watts (at four ohms). The eight, 10-inch speakers are built by Eminence to Kustom's specs, while the one-inch compression horn adds clarity. The rear-mounted variable horn attenuator lets you dial in the perfect amount of high end or turn it off for old-school grind. The box is built from 18mm plywood for strength, and while the cab weighs in at 150 pounds, it's relatively easy to maneuver thanks to side-mounted spring-loaded handles, a heavy-duty handle bar and rear castors.

PERFORMANCE

TO GET A BETTER sense of each component's character, I tested them together and separately. For the individual tests, I ran the 1300HD head through two Bergantino HT112 cabs (a four-ohm load), while the G-810 received some attention from my Genz-Benz GBE1200 head.

Set flat, the 1300HD head has a firm basic sound, without too much coloration. The EQ section is especially flexible: the switchable frequencies are 55Hz/120Hz for the lows, 350Hz/700Hz for the mids, and a puzzling 3kHz/4kHz for the highs. The lows and mids offer a useful contrast, but the difference between 3 and 4kHz does not produce a significantly audible change in the tone. The nine-band graphic EQ lets you adjust ±12dB at 30Hz, 50Hz, 100Hz, 200Hz, 400Hz, 800Hz, 1.8kHz, 3.2kHz and 6.4kHz. These are very useful frequency points that help to manage the girth of big-rig applications.

The amp displayed more high-end sheen through the Bergantino rig, as the G-810's horn is tuned a bit lower. I would have liked to see an in/out switch for the graphic EQ (ideally via footswitch), for those occasions when you want to bypass it. The mute and solo functions are both accessible with the included footswitch, which makes silent tuning or going to "11" a breeze. While build quality is high, the toggle switches and EQ sliders feel a little "vulnerable." I suggest putting this baby in a rack case before gigging.

The G-810 cab delivers exactly what you would want from an 8x10: sphincter-rattling lows, gut-punching low mids, air movement that will knock the wind out of your lungs and, with the compression horn, a potentially lethal edge. Seriously! Standing in front of this box while cranking the highs and slapping could induce bleeding.

Although the Genz Benz GBE1200 is specified to deliver 1,000 watts at four ohms, it seemed a tad too polite for this cab, and the 1300HD's EQ delivered more perceived volume and punch. For that matter, the G-810/1300HD proved to be well matched: the head can access the subfrequency range, and the cab ably directs the lava flow. The horn gives the package good overall definition for finger- and pick-style but is too edgy to cop the Marcus Miller slap tone.

KUSTOM GROOVE BASS 1300HD AMP AND G-810 CAB

LIST PRICE: Groove Bass 1300HD, $999.99 ($700 Street); G-810, $1,349.99 ($945 Street)

MANUFACTURER: Kustom Incorporated, kustom.com

GROOVE BASS 1300HD AMP

POWER OUTPUT: 1,200 watts RMS (2 ohms), 750 watts RMS (4 ohms), 450 watts RMS (8 ohms)

INPUT: -12dB or Max dB input switch

CONTROLS: Gain and master volume; nine-band active EQ; bass, mid and high with EQ shift

FOOTSWITCH FUNCTIONS: +6dB solo boost, mute

OUTPUTS: Tuner, effect loop send and return, XLR direct out (pre- or post-EQ), two Speakon jacks

DIMENSIONS: 3 1/2 x 19 x 15 1/2 (two rack spaces)

WEIGHT: 31 pounds

G-810 CAB

POWER HANDLING: 2,000 watts

SPEAKERS: Eight 10-inch USA Eminence Speakers, one-inch exit compression horn, variable horn attenuator

OHMS: Four

CABINET MATERIAL: 18mm plywood cabinet

HANDLES: 90-degree spring-loaded handles, heavy-duty handlebar and rear castors

DIMENSIONS: 47 x 23 1/2 x 20

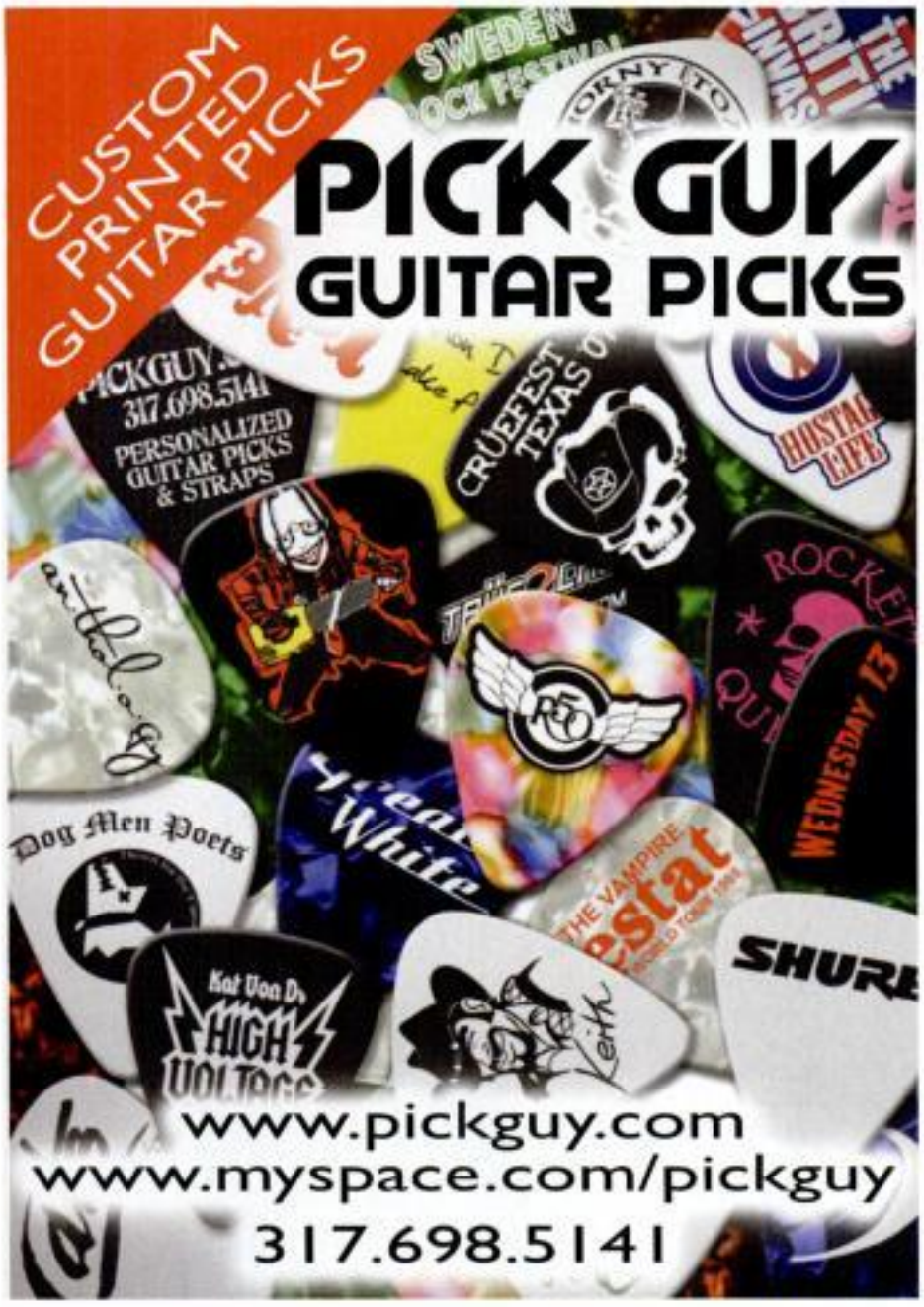
WEIGHT: 150 pounds

THE BOTTOM LINE

AS A PLATFORM for balls-out rock and roll—or any situation that requires clean, high-volume articulation—this Kustom rig offers mammoth tone at a highly competitive price.

PRO	CON
HUGE SOUND; FLEXIBLE EQ; REASONABLY PRICED	SWITCHABLE 3K/4K HIGH-FREQUENCY SETTINGS TOO SIMILAR; CAB TUNED A BIT HARSH FOR A HI-FI SLAP TONE

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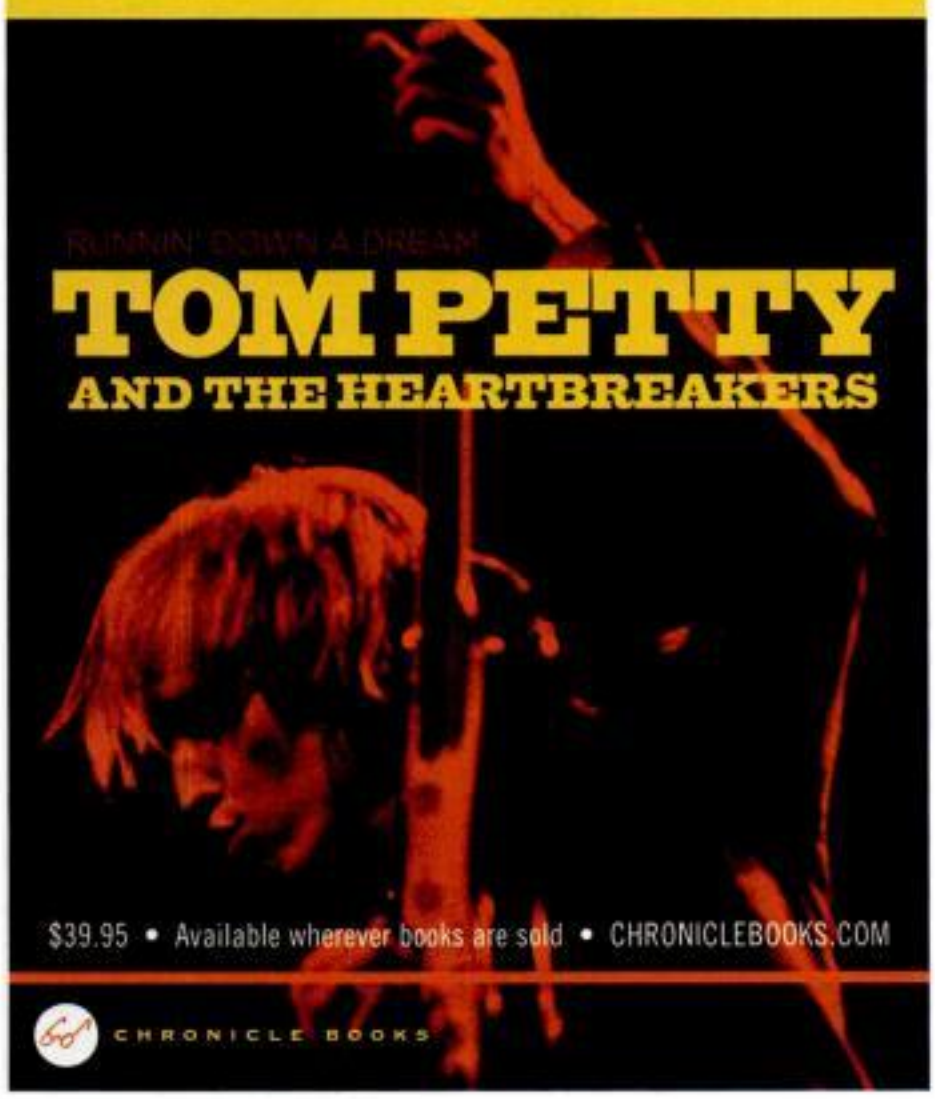
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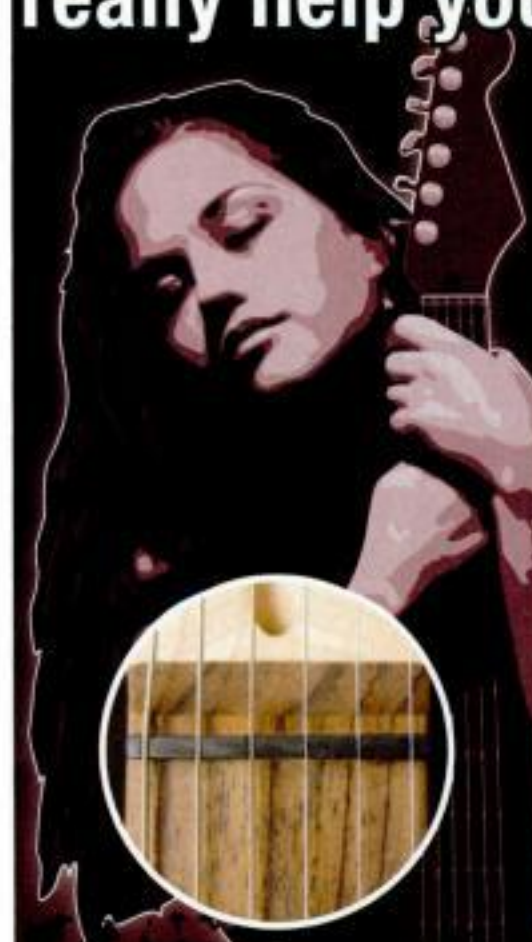
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ORCHESTRAL MANEUVERS

Laguna LG6CE-RW acoustic guitar

BY CHRIS GILL

IN THE LATE SEVENTIES, a handful of Japanese companies challenged the acoustic guitar status quo by producing impressive copies of classic American dreadnought models. These guitars sold for a fraction of the cost of new originals, providing players with an affordable alternative to instruments whose prices were already soaring into the stratosphere.

Fast-forward 30 years. Today, low-cost copies of American classics are commonplace, and many of them are offered by the same companies that made (and continue to make) the original models. Custom-made guitars featuring innovative designs and exotic materials have become today's new frontier in the high-end acoustic world, but thanks to Laguna Guitars, players with limited budgets are no longer excluded from the fun.

Laguna Guitars introduces a new line of instruments that were designed with input from a wide variety of players. Judging from the company's initial offerings, these players want guitars with attractive but original styling, premium features, near-flawless craftsmanship and an absurdly low price tag. The LG6CE is Laguna's flagship model and has a street price just under $700. Other models include the LG4 series Grand Auditorium model and LD2 Brat, a slightly undersized dreadnought.

FEATURES

FOR THIS REVIEW, I looked at the LG6CE-RW, which features a solid cedar top, rosewood back and sides and mahogany neck. (Laguna also offers the LG6CE-OVK, with a solid spruce top and exotic West African ovangkol back and sides.) The LG6CE-RW's distinctive, curvy grand-orchestra body shape and attractive cutaway immediately set it apart from other instruments in this price range. The guitar's highly original styling is further enhanced by offset abalone fingerboard inlays, abalone rosette and large abalone headstock inlay.

The LG6CE-RW boasts a light, mirrorlike gloss finish and generous maple binding—the top, back, neck and even the headstock are bound—and the hardware is plated with a satin nickel finish that provides a warm, vintage-style glow. From the distinctive curvy symmetrical shape of the ebony bridge to the tasteful headstock design, the LG6CE-RW radiates the attractive visual appeal of a custom-made guitar.

These features alone make the LG6CE-RW stand well apart from other models in its price range, but Laguna went the extra mile by including a Fishman Acoustic Matrix copolymer saddle-strip transducer and a high-quality Fishman Prefix Plus-T preamp system. The preamp's versatile EQ section features sliders for brilliance, treble, bass, contour (midrange boost/cut) and midrange frequency (for semiparametric adjustment of midrange frequencies from 250Hz to 10kHz), plus a variable notch filter for scooping out 300Hz frequencies that can cause feedback. Other features include a phase switch and a chromatic tuner.

PERFORMANCE

FROM THE MINUTE you first lay eyes on the LG6CE-RW to the moment you finish playing one, it's hard to believe that this model sells for well under $1,000. The only hint that this is a budget-priced instrument is the "Made in China" designation on the interior label.

Several features give the LG6CE-RW a personality that distinguishes it from many of the rather generic instruments in its price range. The 20-fret neck has a slight V-shaped profile that's smoother and less pronounced than the deep V found on some vintage Martins, but it's still noticeable. The small, narrow frets also seem inspired by vintage acoustics from the Thirties, and as you work your up and down the neck, it almost feels as if there are no frets at all.

The cedar/rosewood tonewood combination makes the LG6CE-RW a very warm- and mellow-sounding guitar. Its tone and responsiveness, both acoustically and plugged in, are best suited for fingerstyle players, although it also sounds lively and vibrant when you play single-note lines or lightly strum chords with a flatpick. Players who like to bash out chords will probably find that the LG6CE-RW overloads too quickly, but this characteristic is shared by most cedar-topped, grand auditorium–style acoustics. Because its overall tone is complex and refined, the guitar requires a sophisticated touch as well to bring out its best.

ON DISC

LAGUNA LG6CE-RW ACOUSTIC GUITAR

ESTIMATED STREET PRICE: $699.99
MANUFACTURER: Laguna Guitars, playlaguna.com
BODY: Rosewood back and sides, solid cedar top
NECK: Mahogany
FINGERBOARD: Rosewood with abalone dot inlays
FRETS: 20
TUNERS: Grover
ELECTRONICS: Fishman Prefix Plus-T system, Acoustic Matrix transducer



THE BOTTOM LINE

FROM A HISTORICAL point of view, Laguna has made a quantum leap in the budget acoustic guitar market. The LG6CE-RW offers remarkable value to players seeking an acoustic-electric model that has a cutaway body, attractive custom styling, distinctive tone and unique personality. For those who prefer warm tone and the nuanced responsiveness of a custom fingerstyle guitar, the LG6CE-RW has plenty to offer.

PRO	CON
IMPRESSIVE VALUE; DISTINCTIVE PERSONALITY; OUTSTANDING WORKMANSHIP	MAY BE TOO SPECIALIZED FOR SOME PLAYERS

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THE BIAS TOUCH

Lusting for golden tube tone? Matt Bruck tells you how to bias your tube amps just like the pros.



BIAS KING TUBE TESTER

I taught myself how to bias my own tube amps by using the Bias King. My tube amps now run great, without any problems, but I am very curious to know how the pros bias their tube amps and at what range they set the bias. What is the correct range and what difference does it makes on the amp, tubes and sound? I set my bias in the middle of the range to get the best sound and life out of my tubes. Is this correct, or am I missing something?

—Kevin Costa

Great question. First, for those unfamiliar with Bias King (biasking.com), the company manufactures diagnostic tools that make it easy to measure the bias point on your amp's tubes. You can then use this information to adjust your amp's bias accordingly. This is important, because as a tube ages, its bias point shifts. With the Bias King, you can check the bias point from time to time and, if necessary, adjust your amp to keep the tubes working at peak performance.

As for your question about how the pros bias their amps, it's all down to personal preference. Some like a "hot" bias, which produces a higher-performance sound but results in shorter tube life; others bias an amp "cold," which produces a sound with lower dynamics but at less expense to the tube's lifespan.

With that said, I think most pros and non-pros dial their bias right in the middle, just as you have. I like biasing in the middle range, mostly because I like the resulting tonality, and to me, that is the most important thing. The tube's lifespan doesn't matter to me, because I'd rather have the sound I want and replace tubes as necessary. Besides, tubes biased in the middle range or even hot are not going do burn out overnight.

* * * * *

I am in the market for a new head, and the one I am interested in has four ECC83s preamp tubes and two EL34s power amp tubes. I was wondering if I could replace the preamp tubes with 12AX7s and the power amp tubes with 6L6s, since I prefer the sound produced by these tubes.

—Alex Tuttle, Millville, NJ

The short answer is "yes and yes." The 12AX7 and ECC83 are the same tube with different model numbers; in the U.S. it's called the 12AX7, whereas in Europe it's designated the ECC83. As for the output tubes, most amps that run on 6L6s or EL34s can be converted through slight modifications to run either tube. While the tonal character of a 6L6 is rather different than an EL34, the preference is really up to the individual player.

* * * * *

I own a mid-Eighties Marshall JCM800. I like the sound, but when I play a solo, it's hard to hear what I'm playing. I use a Tube Screamer, but it does not boost the solo enough. Is there a pedal I can use that would boost the signal just for solos without creating distortion?

—L. Morris Springfield, MO



MOOLLON SIGNAL BOOST PEDAL

Sounds like you're looking for a signal booster rather than an overdrive or distortion pedal. While many products on the market can boost a signal, two that I can recommend are Seymour Duncan's SFX-01 Pickup Booster and Moollon's Signal Boost pedal. The SFX-01 can boost a signal without adding unwanted color and gain, while the Moollon Signal Boost has a natural boost up to 12db and can be used both as a clean boost or gain boost. My advice is to investigate the various alternatives and find the signal boost pedal that suits your requirements.

I have a 2005 Schecter C-1 Plus guitar with Duncan Designed HB-102 pickups. I bought the guitar new and it has never given me any problems until just yesterday, when it started to produce wicked feedback. I use this guitar all the time and in numerous amps. I live in a climate-controlled smoke-free house, and I've never dropped or banged the guitar. The electrical work looks fine. Could the pickups be faulty, or is there something else that I should consider?

—Robert Chiola, Orange City, FL

One or both of your pickups may have become microphonic. You could easily confirm this by playing another guitar through your amp. If the second guitar doesn't produce feedback, then I would guess the fault is with the guitar's pickups. If this is so, contact Seymour Duncan at (805) 964-9610, or by email (see Support at seymourduncan.com), and ask what they recommend.

If the pickups are fine, the feedback may be caused by a microphonic preamp tube. If this is the case, the tube should be replaced. Other factors may be causing the problem, but I can't determine that without knowing what else is in your setup. Best of luck to you.

* * * * *

I was thinking about taking out one of the three springs in my Floyd Rose for easier whammy use. Could this cause any problems?

—elsteve

This is completely feasible and should not cause any problems. That said, you can't simply yank out a spring and keep rolling; your guitar will require some adjustment. Typically, the claw that holds the O-shaped end of the spring will need to be tightened to compensate for the tension that's lost when the third spring is removed. If your bridge floats, you may find it takes a fair amount of patient tweaking to readjust the claw to achieve the tension that's just right for your style of playing. However, once you've done this, you'll find that the whammy bar will be easier to use with two springs, and it will function just fine.



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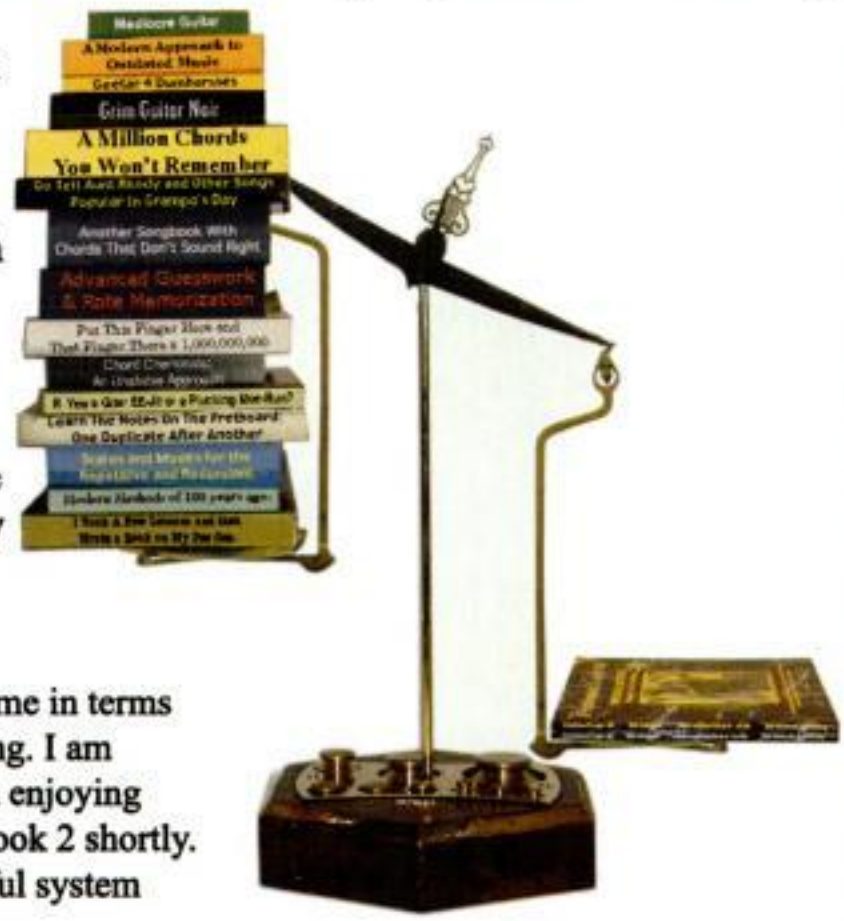
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Jim Chatterton Lubbock TX



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Jonathan O via the internet

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"I started both piano and guitar lessons at about the age of 8. I loved the sound of the guitar but I found that the piano was much more logical and it came easier to me. In my lifetime I have taken guitar lessons on four different occasions and stayed with it each time for over a year and every time I would come to the conclusion that it just didn't make sense to me like the piano does. I have an advanced degree in music and I am a very good musician who understands music theory but the guitar left me confused and frustrated. I've even bought those bible-sized books with a thousand scales in them and thought "this is not how you learn scales" but I didn't know how and where to get the answers that I wanted. Yesterday I found your book at a local music store and sat down with my guitar on my lap and a yellow highlighter pen in my hand. All of a sudden all of the pieces that I have been struggling with came together. I am so excited about what your book is showing me. I want to shout to the world that 'I am understanding it!' As soon as I devour this book I'll be back for more. Thank you, thank you, thank you." Suzanne Chimenti Damascus OR

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YOUR ULTIMATE GUIDE TO THE BOTTOM END!

GW EDITORS PICK THE COOLEST NEW PRODUCTS FOR BASSISTS



GUITAR WORLD

HOW TO CHOOSE A BASS GUITAR



THE LOWDOWN: Deep Truths About Bodies and Necks

PICKUPS: Get the Tones You Crave

FOUR-STRINGS & MORE: How Low Can You Go?

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ACE OF BASS

THE MODERN WORLD OF BASS GUITAR DESIGN IS NO PLACE FOR AN INEXPERIENCED SHOPPER. HERE'S EVERYTHING YOU NEED TO BECOME AN EXPERT AND FIND THE BASS THAT'S RIGHT FOR YOU. *By Ed Friedland*

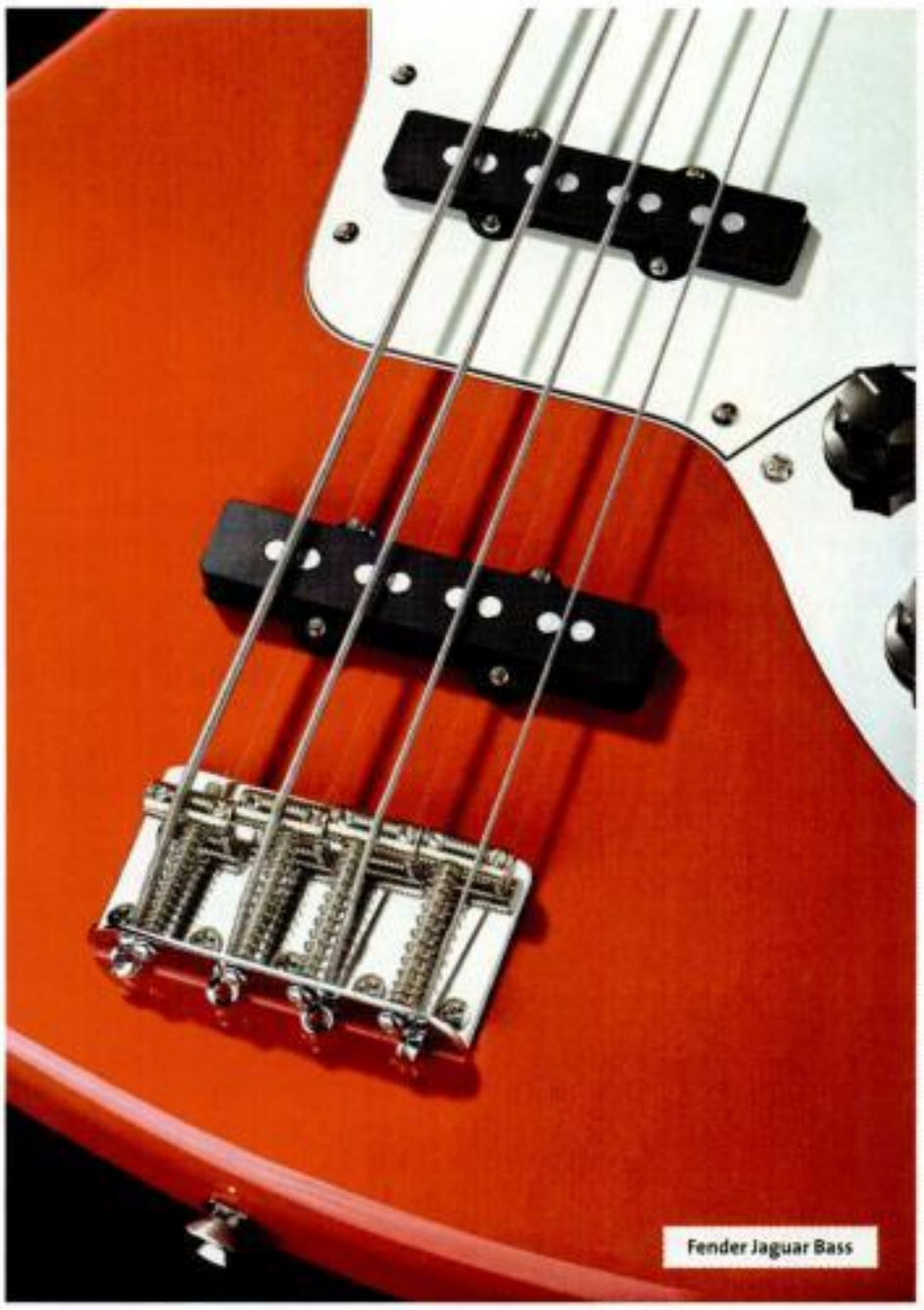
THERE WAS A time when buying a bass guitar was easy. You went to the music store, bought a Fender Precision bass and went home.

Things have changed since those carefree days of 1951. In the modern world, you get to choose from basses with four, five, six or more strings, and fingerboards that encompass a range from 20 to 24 frets. Body wood selection has expanded to include many tone woods—among them, ash, alder, Agathis, basswood, mahogany and maple—that are suited to specific styles of music and playing. Likewise, electronics can be active or passive and contain multiple pickups. Add to this the different types of body construction, neck style and scale length, and buying a bass is more complicated than ever.

Which is exactly why I'm here: to help you make sense of these complexities before you go shopping for your first or next bass guitar. Over the next pages, I'll take you through the many variables of bass guitar design to help you understand what they mean and, more important, how to choose the features that are right for you.

PRICE POINTS

For most of us, the primary factor in choosing a bass is budget. Fortunately, today you can choose from many affordable instruments that not only sound great but also play as well as more expensive models. Even if money is no object, remember that a big price tag doesn't automatically make an instrument right for you. For instance, if you're buying your first bass, a solidly built all-purpose budget ax would make a better choice than a top-of-the-line model designed for a more specific style of playing.



Fender Jaguar Bass

HOW MANY STRINGS?

The four-string bass came first, and it's still the most popular instrument in the bass market, for good reason. Look around and you'll see that the four-string is the choice of most bassists, including Geddy Lee, Billy Sheehan, Victor Wooten, Steve Harris... the list goes on. For that matter, if you have less than $250 to spend, a four-string may be your best bet, since it's difficult, though not impossible, to find a decent five-string at that price point.

Five-string basses came into popularity during the Eighties, as synthesizers became the trendy choice for creating bass guitar tones. With its low B string, the five-string bass allowed bassists to replicate synth lines that dipped below the range of the four-string bass. When testing a five-string, be sure to check for that scourge of all five-stringers, Flabby B Syndrome, or FBS. A flabby B string lacks the clarity and punch needed to make it worth playing. Feel the tension on the B string to determine if it's tight or loose. Listen carefully to the quality of the lowest notes to see if you can hear them clearly, and make sure that the B string's volume is equal to that of the other four strings.

String spacing must also be considered when shopping for a five-string. Narrow spacing keeps the overall neck width manageable and makes for easier string crossing, but it may feel too cramped for techniques like slapping and tapping. Wider string spacing opens up the picking-hand zone but may produce a neck wide enough to land aircraft on. Many basses taper from a wider bridge to a narrow nut, allowing for the best of both worlds. Switching from a four-string to a five-string is going to be an adjustment anyway, so you may have difficulty determining your preference until you become better acquainted with the instrument.

Yet another factor that confronts the five-string buyer is scale length. For many years, standard long-scale basses have been 34 inches from the nut to the bridge. This works just fine for four-string basses and many a great five-stringer, as well. However, in the quest to relieve FBS, numerous builders have adopted the 35-inch scale as their new standard for five-string basses. The advantage is better low-B string tension and clarity; the trade-off is a longer stretch between notes. While the 35-inch scale is dominated by five-string basses, some companies, including Warwick and Dean, build 35-inch scale four-stringers that cater to the down-tuning crowd.

For bassists that want to go both lower *and* higher, the six-string bass is the instrument of choice. The six-string has the extended low range of the five, while the high C strings offer additional upper-register possi-

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Worlds Collide



John "JD" DeServio — BLACK LABEL SOCIETY

Tim King — SOIL

Stu Hamm — 8x3/SOLO ARTIST

Nate Watts — STEVIE WONDER

INTRODUCING HYDRIVE: UNLIMITED POWER AND TONE FOR EVERY BASS PLAYER

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HyDrive speakers have neodymium magnets, cast aluminum frames, forced air cooling and large voice coils for reliable power handling at peak performance, so each 10" speaker delivers an amazing 250 Watts. And HyDrive gives you roadworthy strength and reliability with features like brushed steel grills, recessed side handles, diamond aluminum kickplates and heavy-duty casters on sealed, multi-chambered cabinets.

Cabinets this robust demanded three powerful new heads. The Kilo delivers 1,000 Watts of power and amazing features like Shape Control, Bass Attack Overdrive, a variable compressor and 10-band EQ. For ultra-raw power and warm tone with an edge, the LH1000 or LH500 use a classic 12AX7 tube front-end and deliver 1,000 or 500 Watts respectively, so there's plenty of power to go around.

Rated at 250 Watts, HyDrive combos are great for the working bassist. Our most versatile combos ever feature Shape Control, Bass Attack Overdrive, a 7-band EQ and frequency shelving in a cabinet with our classic Kickback™ design.

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bilities. While its pitch and gauge make it great for playing chords and melodies, the C string does not really provide a true bass-related function, but it does open up possibilities for more lead-style work. Players like Dream Theater's John Myung and Alien Ant Farm's Tye Zamora have popularized the six-string bass in the rock world, while masters like John Patitucci and Alain Caron have demonstrated the six's awesome potential for jazz playing.

Like the five-string bass, the six-string has a range of design-related issues, including string spacing, scale length, neck width, string-to-string volume and a few others. The neck is wider to accommodate the sixth string, and the high C places more tension on the neck, which in turn requires greater stiffness to maintain structural and tonal integrity. In response to these concerns, some manufactures make the neck thinner from front to back and, as this reduces neck stiffness, reinforce the neck with graphite rods or dual truss rods or manufacturing methods involving multilaminate construction or alternative high-strength materials such as graphite (as on a Zon or Modulus bass).

While six strings were once the maximum for bass, seven-string basses have become so commonplace that people are now building models with eight, nine and more strings, just to stand out. Most of these instruments fall into the high-priced custom category. Builders like MTD, Ken Smith, Roscoe, Conklin and Benavente all build seven-string basses that are well worth the expense. But before you go out and plunk down $6,000 on a custom built seven-string, determine that you really need all that extra lumber and metal to play with. Ultimately, it's your money to spend as you choose, but keep in mind that playing on seven strings might get you into trouble on your country gig.

NECKS

Construction

Like electric guitars, electric basses come in a variety of designs, including bolt-on, set-neck and neck-through-body. It's important to understand how each differs and what the difference means to tone and performance.

The bolt-on neck was originally used by Leo Fender to streamline his manufacturing process, not because of tonal considerations. However, many players prefer the punchy attack of a bolt-on neck and the ability to fine-tune the neck angle, which can drastically change the instrument's feel and response. Also, in the event that a bolt-on neck becomes warped, broken or otherwise damaged, it's easily replaced. When trying out a bolt-on, examine how the neck and body fit together. A sloppy fit equals compromised tone.

In neck-through-body construction, the neck is built with a long extension that forms the center part of the body, to which body wings are glued. This method is more costly and requires precision design and manufacturing, although this type of instrument is available in all price ranges. Neck-through construction contributes to even attack and greater sustain, and it provides unhindered access to the upper frets. Because the neck angle is set in the building process, this style of construction does not allow for any adjustments; your setup can only be affected by string height, the amount of neck relief and, to a degree, the depth of the nut slots. This is not a problem with a well-made instrument, but it's something to be aware of if you're shopping in the lower price range.

On set-neck designs, the neck is glued into the body. Gibson builds many of its models this way, as do Hofner, Gretsch and others. The set-neck provides the seamless body/neck joint of a neck-through instrument with the punch and attack of a bolt-on. However, as on a neck-through, the neck angle is not adjustable, and structural integrity may be a concern on an inexpensive instrument.

Materials

The most common neck material is hard maple, though other hardwoods, like wenge, koa and or bubinga, are used on more exotic instruments. Neck stability contributes greatly to the tone and focus of a bass, as well as the overall feel. Most necks are built with flat-sawn wood, as it is a less expensive method of manufacture. Quarter-sawn necks are more stable but cost more to produce. Regardless of the neck's construction, the wood must be properly dried or it will warp. This can be a major problem with super-budget instruments. Graphite necks are another option: they're strong, resistant to changes in temperature and humidity, and have a clear, cutting tone.

Profiles

A neck's profile is the combined result of its width, thickness and radius, or roundness. The profile affects feel as well as tone. Play many different instruments to determine what feels and sounds best to you. Skinny necks may feel fast, but a chunky one will give you better tone, especially on a bass with five or more strings. Also, note that some companies offer similar models with different neck profiles. For example, the Fender American Standard Precision has a nut width of 1.62 inches, while the American Vintage '57 Reissue Precision has a 1 3/4–inch width. G&L offers five necks that include a choice of a 1 1/2– or 1 3/4–inch nut width and a 7 1/2– or 12-inch fingerboard radius (12 inches is flatter, while 7 1/2 inches is more rounded).

Fingerboards

Many different woods are used for fingerboards, but maple, rosewood and ebony are the most common. Maple has a bright tone that makes it a favorite of slappers. It is susceptible to moisture, however, and should have a finish applied to it. Bird's-eye maple is a cosmetic upgrade you'll find on more expensive instruments. Rosewood is a classic fingerboard wood with a warm tone, and thanks to its natural oils, it does not require a finish. Ebony sounds bright and has good sustain, and its naturally smooth texture makes fingerboards feel fast. A premium wood, it is not typically available on budget instruments.

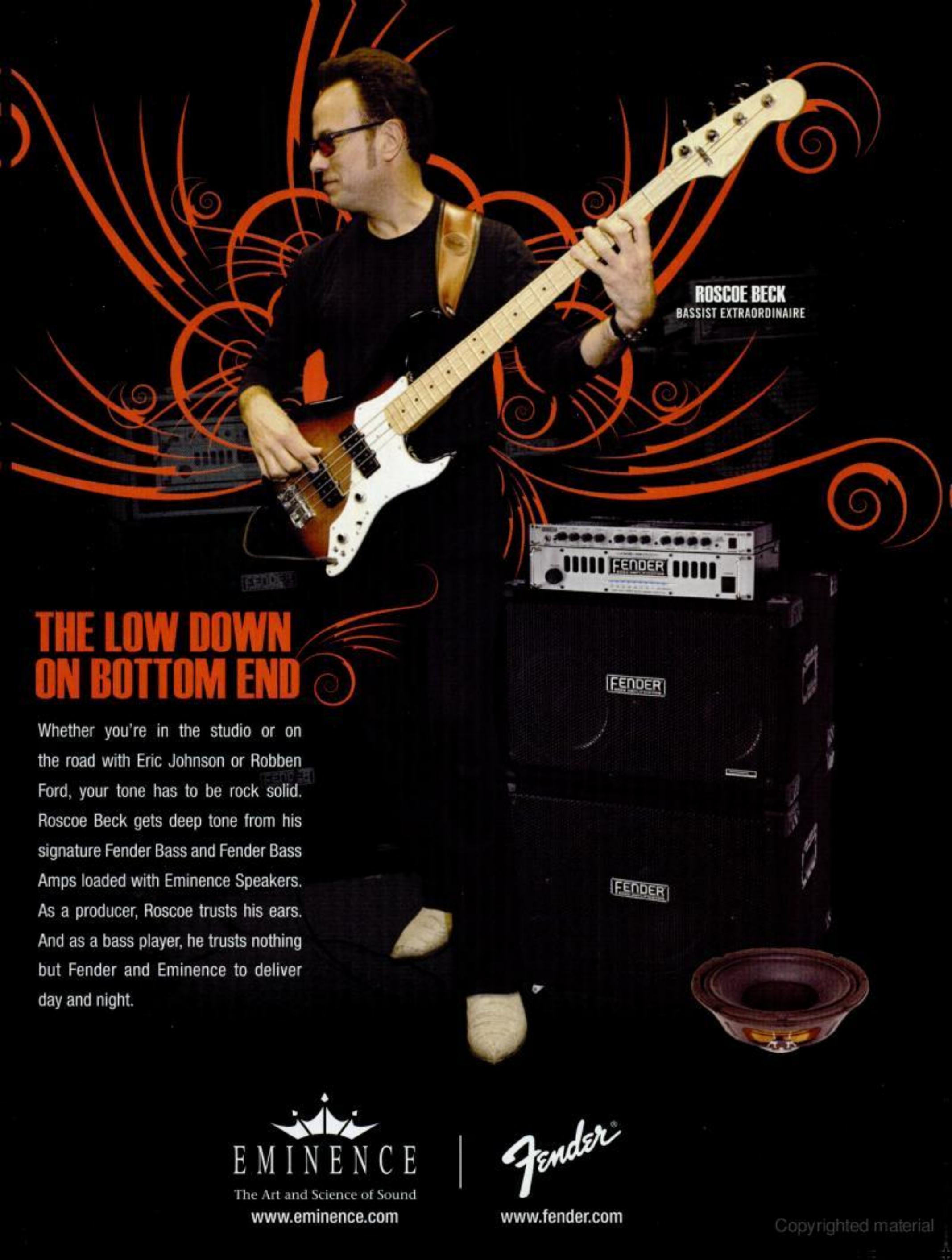


Ernie Ball MusicMan HH StingRay

BODIES: SOLID, SEMI AND HOLLOW

A bass body can be built in several ways, each of which has a profound effect on the instrument's tone and character. Solidbody instruments can be made from a single plank of wood, from two halves glued together or from several pieces formed into a body shape. In addition, solidbodies can be made from woods layered for their tonal and cosmetic results. Some use a primary tone wood, such

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Knuckle Quake 5-string

as alder or ash, for the body, with a flamed or quilted maple top glued on. Tops can range from thick caps of exotic wood to thin wood veneers and even photo finishes that achieve the same cosmetic effect, though with no tonal benefits. Finally, there are "hippie sandwich" basses, which are built from several layers of tone woods.

Semihollow basses are known for having a more acoustic tone, less sustain than solidbodied basses and a propensity to feed back at high volume (which can be fun if used effectively). Their construction consists of a solid center block around which the hollow body is built. Most semihollow basses are built on a short scale. For example, the Gibson EB2, Epiphone Rivoli and Guild Starfire all feature a 30 1/2–inch scale length. This contributes to a fatter, "tubbier" tone. The Epiphone Jack Casady signature model is an example of a semihollow bass built on a standard 34-inch scale.

The hollowbody bass is similar to its semihollow cousin, but without the solid center block. Two examples of this species are the Lakland Hollowbody, which has a 34-inch scale, and the classic Hofner 500/1 "Violin" bass, built on a 30-inch scale.

WOODS

Although pickups and amplifiers play a large role in the sound of an electric bass, the instrument's body and neck wood are a vital part of its tone. Each type of wood has a sonic signature, and knowing this information can help you pick a bass with the tone you desire. Many exotic woods used in high-end custom instruments, but the following list represents the most commonly used materials and their basic characteristics. Bear in mind, wood and tone can be talked about in general terms only, as two pieces of the same wood, even from the same tree, can sound very different from one another.

Alder: known for its pronounced midrange focus; a great wood for an all-around, well-defined bass tone

Ash (Northern): great low-frequency response, and high-mid frequency presence; very resonant; tends to be heavier than its southern cousin

Swamp Ash (Southern): similar in quality to Northern Ash, but lighter and with a more open grain; slight natural mid scoop is highly prized by slappers

Agathis: used on lower-priced instruments; lacks low-end punch

Basswood: similar to alder, but with less presence in the low frequencies

Koa: exotic Hawaiian hardwood, with warmth and sustain similar to mahogany and a clear top end like alder and ash

Mahogany: most closely associated with Gibson instruments; has great sustain, warmth and midrange focus; tends to be heavier than alder.

PICKUPS

Pickups and their placement can make a vast difference in how a bass sounds. Placing a pickup closer to the neck produces a fuller, fatter tone, while nearer to the bridge results in a tighter, thinner sound. Pickup construction is important, too. Ceramic magnets tend to sound more aggressive, with a punchy low end and enhanced upper mids. Alnico 2 magnets are known for having a softer attack and warm, rounded tone, while Alnico 5 magnets are brighter sounding, with a tighter low end. In addition to magnets, every pickup has a bobbin wrapped with copper wire; the more turns of wire on the bobbin, the louder the pickup. But louder isn't necessarily better. More wraps result in a pickup with less dynamics and high-frequency response. Active pickups, such as EMGs, use relatively few wraps to produce a high-fidelity tonal response and are battery powered to compensate for the low output.

Bass pickups come in a variety of styles and arrangements. Among them:

Single-coil, Jazz Bass (J): The J pickup is usually configured in a matched pair. The JJ setup gives you a nice, articulate sound, with solid lows and crisp highs, it's a big favorite with slappers, rockers and jazzers.

Split-coil, P-Bass (P): The P has a chunky, meaty tone that fills out the bottom with a punchy low mid focus. With a big sonic footprint, it's excellent for rock, blues, funk and old-school R&B.

Hybrid P/J: This arrangement has a neck-position P and a bridge-position J, delivering all the chunk of the P-Bass with the added articulation of the Jazz.

Humbucker (HB): These come in many different designs. Bass builders like G&L, Gibson and Ken Smith (among others) make their own versions, as do pickup companies like Bartolini, EMG, Basslines, Nordstrand and others. The tone depends on the magnets, type of wire and placement.

Stingray-style humbucker (MM): Though once available only on MusicMan basses, the MM is now found on many instruments. Placed in the classic Stingray position, near the bridge, a Stingray-style humbucker produces a crisp, biting tone, with lots of edge. When matched with an active EQ circuit, it can fill out some serious bottom end as well. It has a killer slap-funk tone, but it's also great for cutting through high-volume rock. Dual MM setups are now featured on many basses, including the MusicMan Stingray, Sterling and Bongo models.

Hybrid MM/J: Lakland popularized a hybrid MM/J setup in the Nineties. With its ability to

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(from left) Seymour Duncan SMB-4D MusicMan pickup, DiMarzio DP149 Ultra Jazz pickups and EMG PJ active set

switch the humbucker to a single-coil using either coil, it allows seven pickup combinations to cover virtually any style of playing. Musicman offers this configuration, too.

Soapbar: So named because its case looks similar to a bar of soap (black soap, that is), soapbar pickups can contain anything from a P to a J to an HB. Bartolini, EMG and Bassline are among the manufacturers making popular versions of this pickup.

ELECTRONICS

Passive electronics contribute an organic quality that is favored by many players. Although passive electronics are somewhat limited in terms of extreme tone sculpting—the tone control is simply a high-frequency roll-off—players who have a decent amp and a good set of hands should find a wide range of great bass sounds at the ready.

Active electronics come in basses of all prices, and several types of active circuit are available. "Boost/cut" systems let players add or subtract the frequencies from a middle point ("5") that is considered flat, whereas "boost only" circuits consider "0" to be flat and boost to "10." A two-band EQ system controls bass and treble (B/T), while three-band EQ works with bass, mid and treble (B/M/T). All preamps have specific center frequencies—EQ points where the boost/cut is focused—and examining the frequency specs on a preamp can tell you a lot about its basic tone.

Some preamps offer a sweepable mid frequency knob, also called a "semi-parametric mid" control. This lets players dial in a specific midrange frequency, then boost or cut it accordingly. Basses with two pickups will use either a blend knob to control the balance or separate volume controls for each, though sometimes a toggle switch is used to change pickups. Some preamps have a passive bypass option, controlled with a push/pull pot or toggle switch. This is nice to have if your battery suddenly dies on a gig. More expensive preamps may offer a passive tone control, which rolls off the high frequencies when in bypass mode.

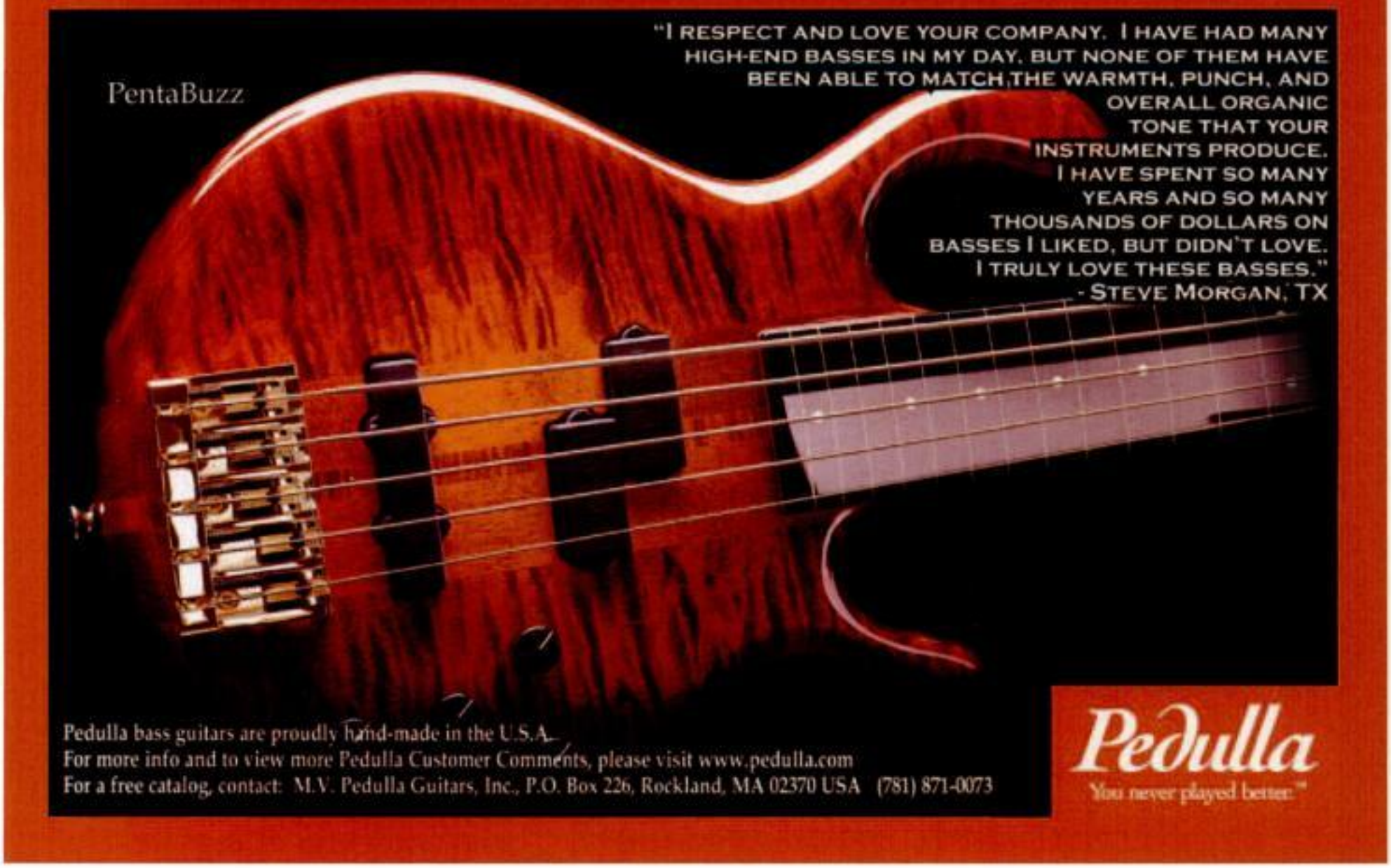
THE RETAIL EXPERIENCE

When bass shopping, pick a time when there are less people at the music store (hint: not Saturday afternoon). It will be quieter and you'll receive better service.

Bear in mind that some stores don't take the time to set up an instrument. If the setup appears to be a problem and you're interested in the bass, ask the store to set it up for you. Most good retailers will do this for a serious customer. Likewise, if the strings sound lifeless, as they might on an instrument that's been hanging in the store for a while, ask if they can put a new set of strings on it so that you can hear the instrument to its best advantage.

If you decide to buy a used bass from a private seller, be sure that you examine the instrument closely. Look down the fingerboard with one eye and check it for curvature against the straight line of the strings. If the neck bows a little, it can probably be corrected by adjusting the truss rod, but make sure the truss rod works; if it's broken, you're out of luck (especially on a neck-through or set-neck bass). Fortunately, virtually anything else on a bass can be repaired or replaced.

Being an informed buyer means you'll have better luck finding the bass of your dreams. Fortunately, thanks to modern manufacturing processes, the range of instruments and prices is better than ever. In fact, there has never been a better time to buy a bass—except 1951, provided you were smart enough to hold onto that Fender Precision. •



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The SVT ['Rock' model based on* an SVT®] **in this thing is amazing.**

— Lance Morrison (Volto, bassist for Alanis Morissette, Don Henley)

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— Liam Wilson (The Dillinger Escape Plan)

This thing sounds unbelievably fat.

— Jonathan Ahrens (bassist for Liz Phair, Matt Redman, Josh Kelley)

A combo bass amp with tone, versatility and attitude.

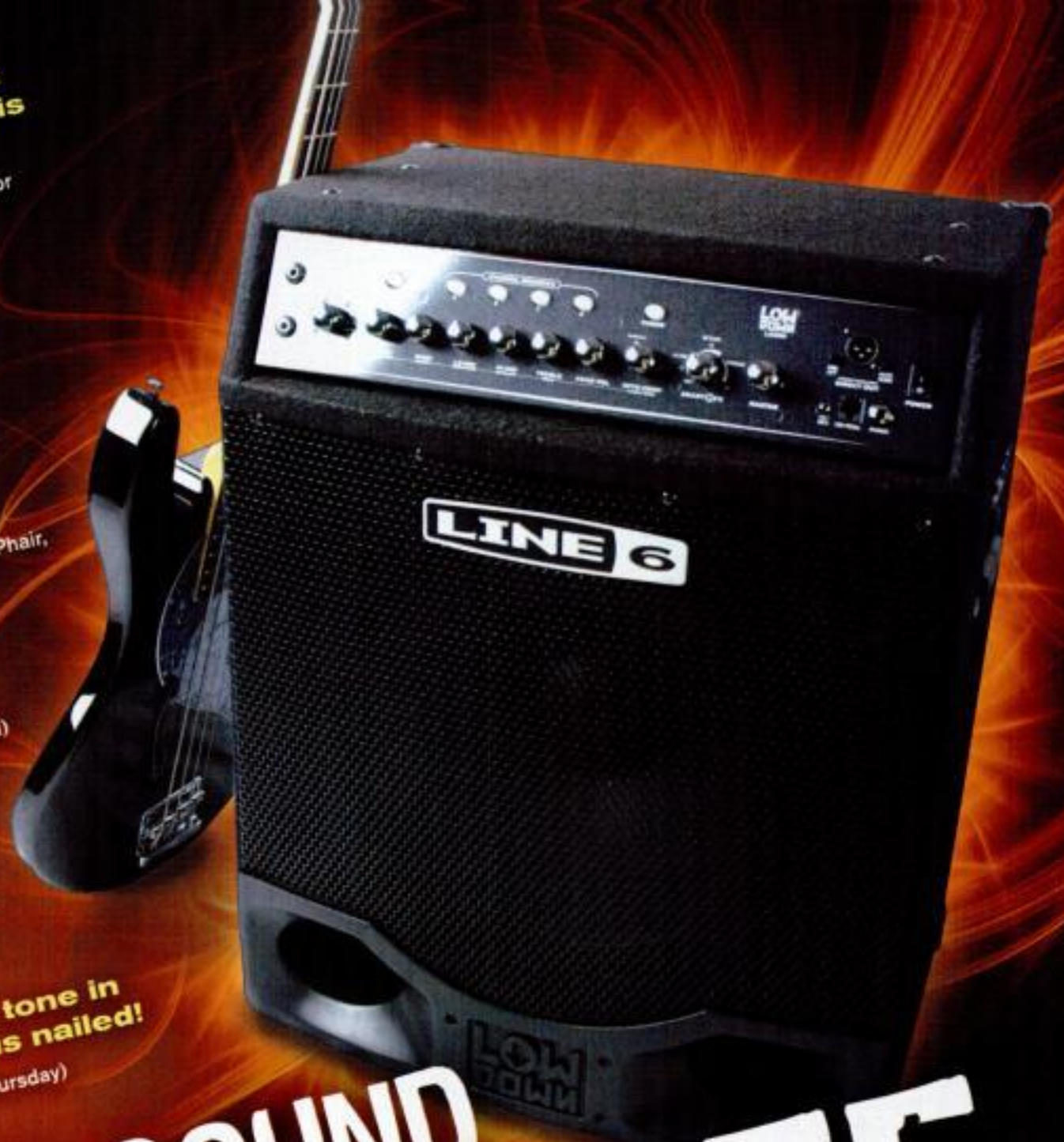
— Ric Fierabracci (bassist for Chick Corea, Dave Weckl)

The volume this combo produces is shocking.

—Chris Amato (Hidden In Plain View)

The ROCK tone in this thing is nailed!

— Tim Payne (Thursday)



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THE SUBSHOP

GUITAR WORLD EDITORS' TOP GEAR PICKS FOR LOW-END PLAYERS



Pedulla
Thunderbolt TB-5 and TB-5 19mm five-string basses

Pedulla's Thunderbolt basses are cousins of the company's Thunderbass line. They have a similar body shape, use the same active Bartolini soapbar pickups and TBT preamp, and also employ Pedulla's unique tone-shaping Thunderguts switch. Where the two diverge is at the neck: the Thunderbass is neck-through, whereas the Thunderbolt is bolt-on. In addition to having plenty of power, both basses can convey a wide range of shading and nuance whether played quietly or at high volume. For slappers and those who spend a lot of time playing high on the neck, the 19mm option is ideal.

List Prices: TB-5, $3,395.00; TB-5 19mm, $3,495.00
M.V. Pedulla Guitars, pedulla.com



Elixir Strings
Custom-gauge bass strings

Elixir Strings's custom-gauge bass string sets are a simple and effective way to get the exact gauges you desire for your style of playing, whether you play a four-, five- or six-string bass.

List Prices: Vary
Elixir Strings, elixirstrings.com/bass



Eminence
Basslite Series bass guitar speakers

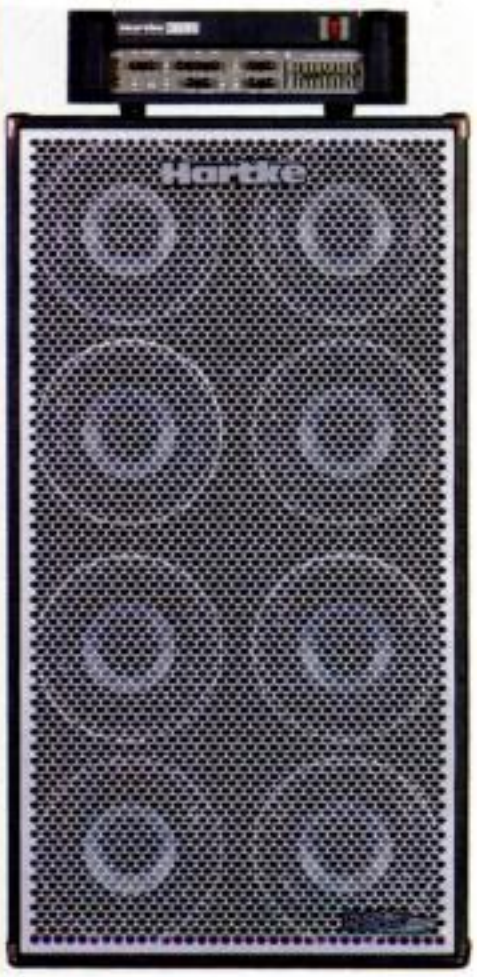
Eminence's Basslite Series bass guitar woofers feature extremely strong, yet lightweight, neodymium magnets that are as little as one third the weight of a standard bass speaker. This can greatly reduce the weight of a typical 8x10 cabinet by as much as 40 to 50 pounds. The 10-inch Basslite models come with either paper, hemp or aluminum cones and cast or steel frames. The Eminence 12- and 15-inch models have paper cones and stamped frames.

List Prices: 10-inch speakers, starting at $74.99; 12- and 15-inch speakers, starting at $79.99
Eminence Speaker LLC, eminence.com

Hartke
HyDrive cabinets, combos and amplifiers

Hartke's new HyDrive cabinets and combos employ speakers that fuse the warm sound of a paper diaphragm with the clear, punchy attack of aluminum. Neodymium magnets, cast-aluminum frames, forced-air cooling and large voice coils provide cooler operation and deliver 250 watts of reliable power handling. For roadworthy performance, HyDrive cabinets feature brushed-steel grilles, recessed side handles and heavy-duty casters on all-plywood, multichambered cabinets. The HyDrive lineup also includes 250-watt combos and three new, powerful heads: the 1,000-watt Kilo (shown below with cabinet), the LH1000 and the LH500 (1,000 and 500 watts, respectively).

List Prices: TBA
hartke.com, whyhydrive.com





Line 6
LowDown bass amps

Line 6's LowDown bass amps deliver an array of dialed-in, stage-perfected bass tones. While most bass combos focus on volume and clean tone, LowDown amps offer an array of bass amp models that cover everything from funk to classic rock and beyond. Plus, the oversized, high-speed power amp has remarkable articulation and bottom end punch that's ideal for live or studio work.

List Prices: Studio 110, $349.99; LD150, $569.99; LD175, $699.99; LD300 Pro (shown), $839.99
Line 6, line6.com

Epiphone
Jack Casady Signature Bass

Bass legend Jack Casady of Jefferson Airplane and Hot Tuna worked closely with Epiphone engineers to create his popular Signature bass. In particular, he placed emphasis on the exclusive JCB-1 low-impedance pickups, which are the secret behind natural bass tone (something that high-impedance and active pickups cannot provide). With its long-scale semihollow design, the Jack Casady Signature is both striking in appearance and effective at producing pure bass tone.

List Price: $1,165.00
The Epiphone Company, epiphone.com

Jack Casady Signature (left) and EB-3



EB-3 Bass

Like the famed SG guitar, the SG bass has defined rock music with its ultra-thin body, lightning-fast neck and distinctive double-cutaway shape. Based on the Gibson SG bass, Epiphone's EB-3 bass has one Sidewinder humbucker and one Mini-Humbucker. Together, they provide all the necessary tones, while the instrument's set-neck design delivers loads of sustain.

List Price: $499.00

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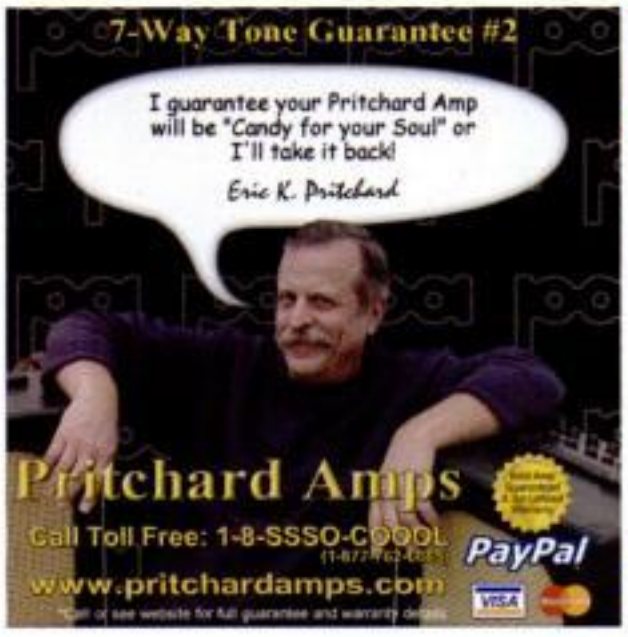
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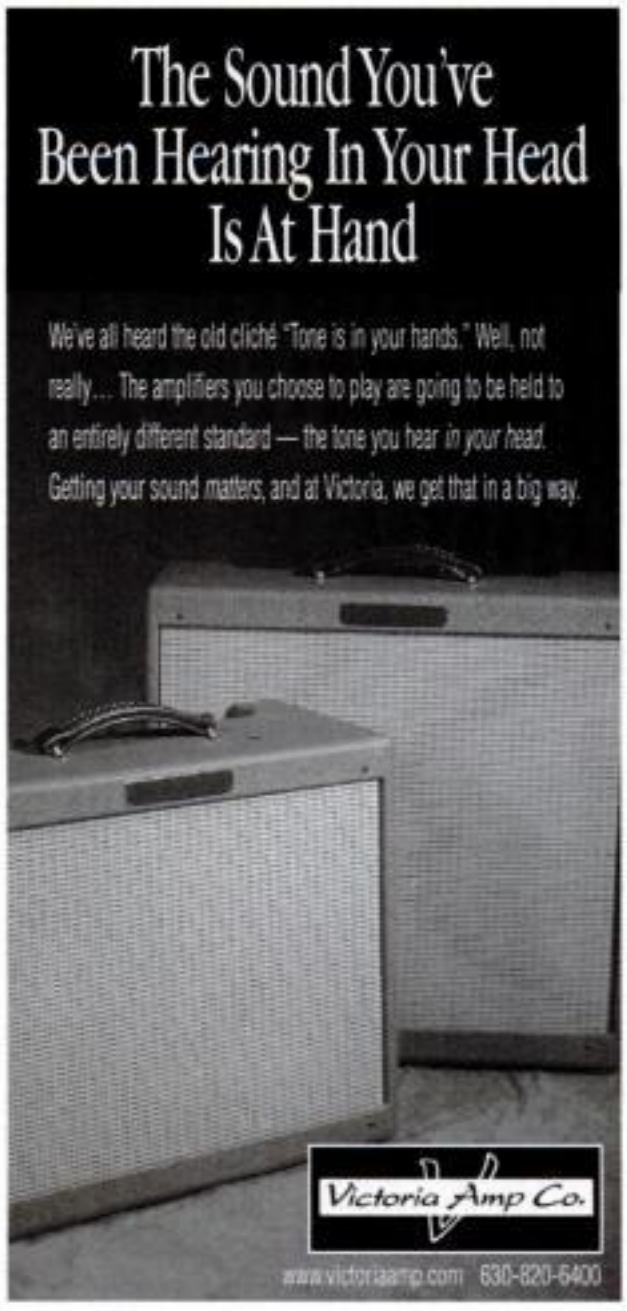






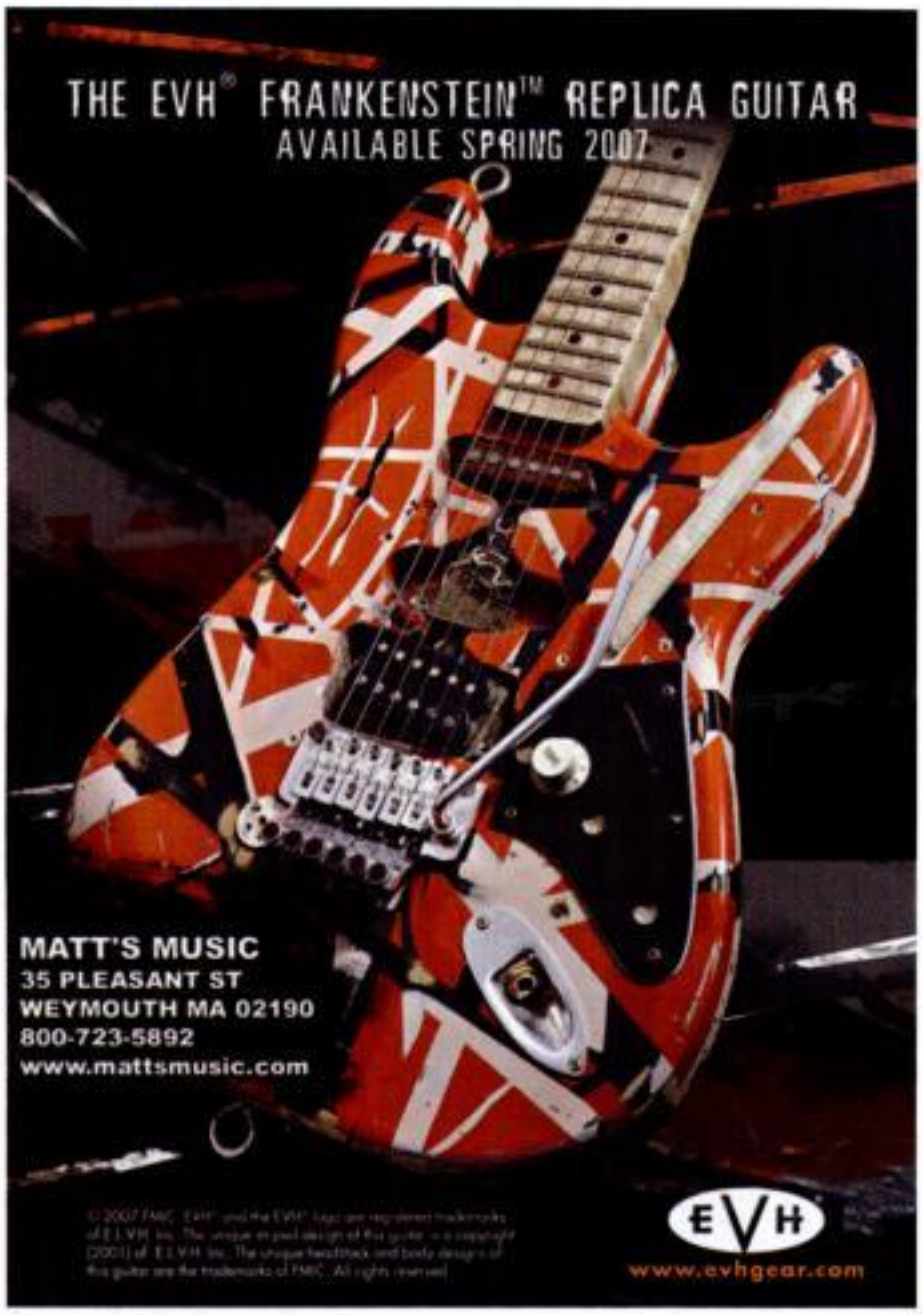








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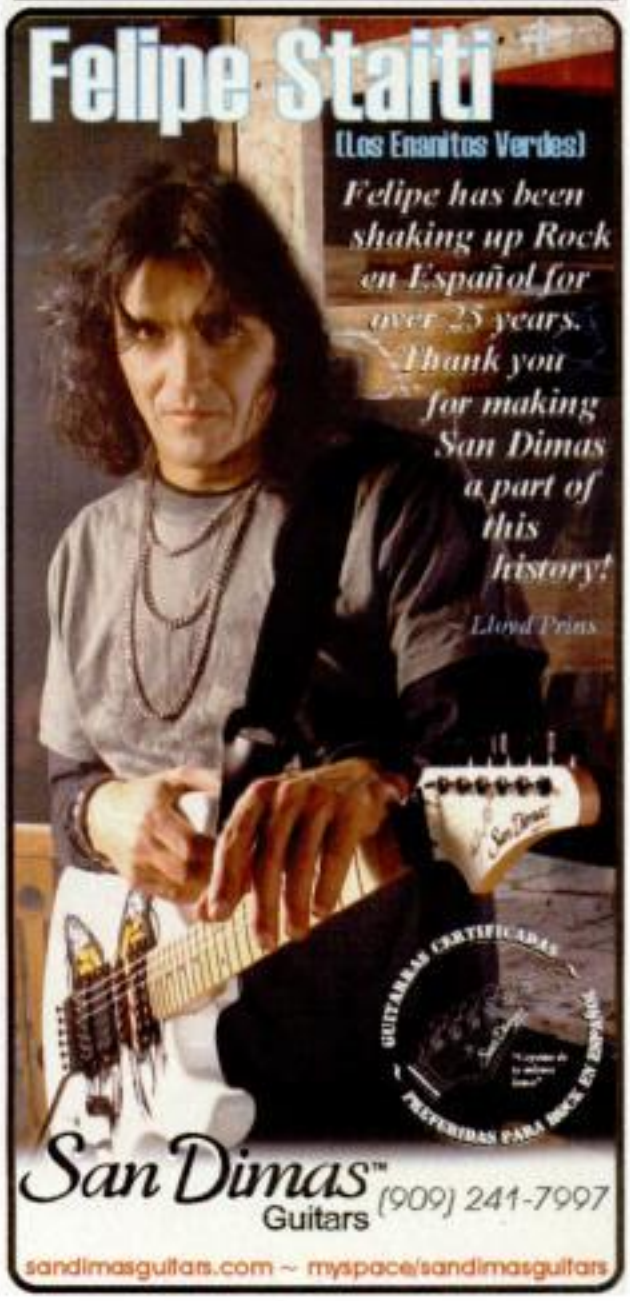


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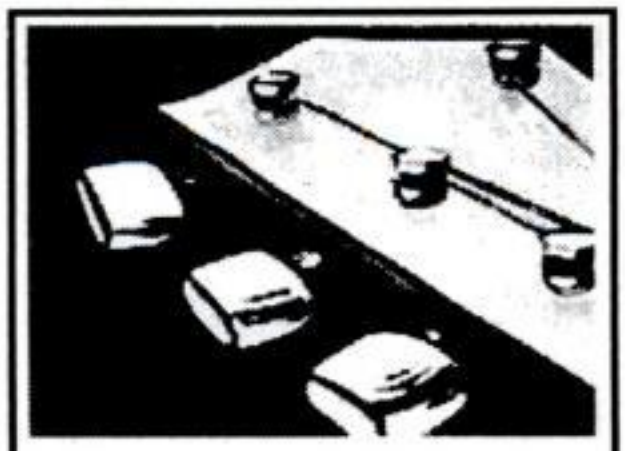
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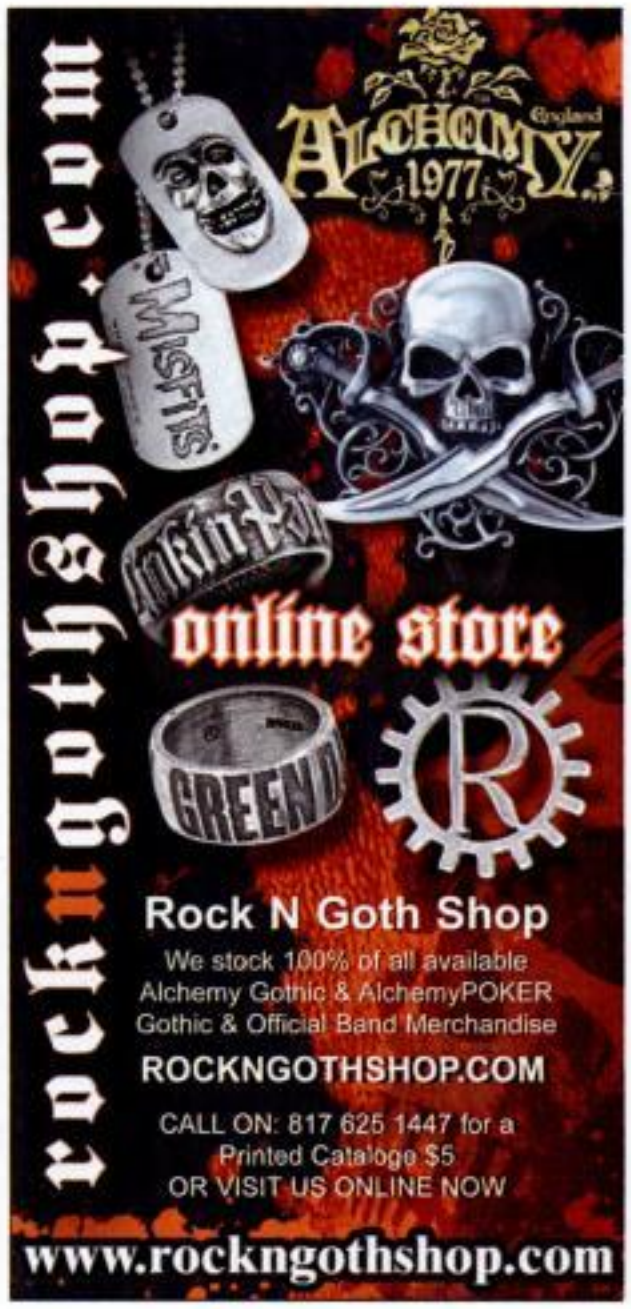
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INTO THE WOW

Tesla's Frank Hannon aims for ultimate showmanship, from his choice of amp heads to his out-of-this-world theremin.

By **NICK BOWCOTT**

»DESIGN PHILOSOPHY "When you're on the road, you should try to keep things as simple as possible," offers guitarist Frank Hannon, whose band, Tesla, is currently touring behind its album *Real to Reel*. "That's why my rig isn't complex at all. It's pretty much just my guitars into pedals and into my amps." Hannon used to go the wireless route but says he is now a born-again cable guy, "purely due to tone. I found wireless too darned clean and sizzly sounding. I've tried high-dollar cords, but I didn't like them. So now I buy those thick, rubbery discount cables that cost six bucks a piece. I don't know who makes them, but those are my favorites."

Hannon is a devoted Marshall man who bounces between his faithful old 4100 head and his newer JVM410H. "I'll choose which amp to use according to what the room sounds like during soundcheck," he explains. "The JVM has a ton more bottom and works great in larger rooms and outdoor festivals." He prefers straight cabs to angled ones because the former "vibrates your legs and your knees better!"

»CONTROL ISSUES "I like to step on all my own pedals," Hannon says. "I don't want to rely on my tech to run my wah-wah for me."

»FAVORITE PIECE OF GEAR "My white Gibson Flying V, which I bought at Guitar Center for $800 bucks. I've been through loads of guitars in my career, but once in a while you find a really special one that just vibrates in your hands and feels good. My white V is one of those. I knew it as soon as I pulled it off the wall."

I'LL CHOOSE MY AMPS ACCORDING TO WHAT THE ROOM SOUNDS LIKE DURING SOUNDCHECK."

»SECRET WEAPON "My theremin," he says, referring to the electronic instrument famously employed by Jimmy Page [*see this month's Gearwhore, pg. 172*]. "The closer you are to the theremin's antenna, the higher the pitch of its tone. It's a lot of fun, and people are always flipping out over it. Everybody asks me about it, and it's the most ridiculous, stupid thing there is!"

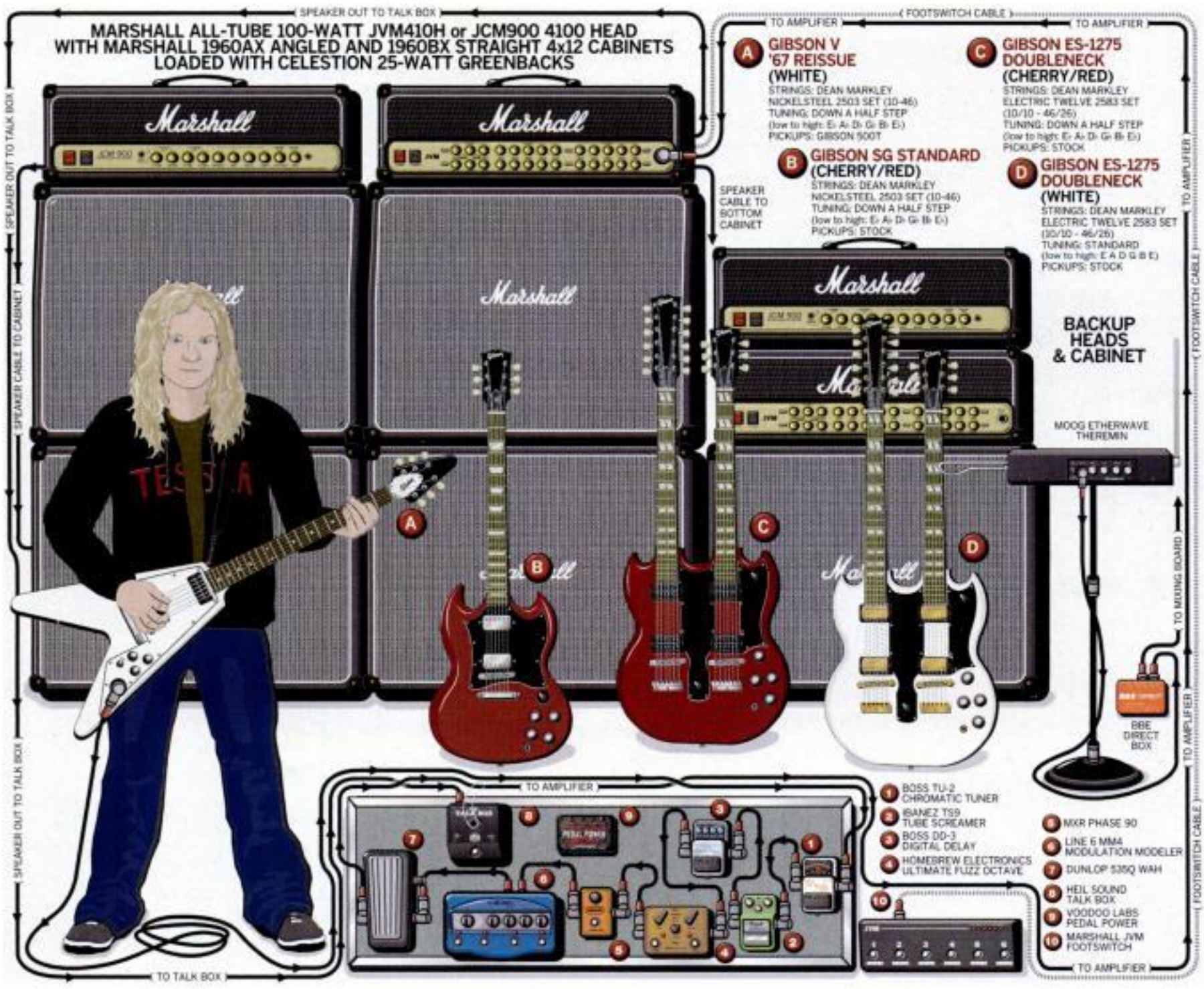


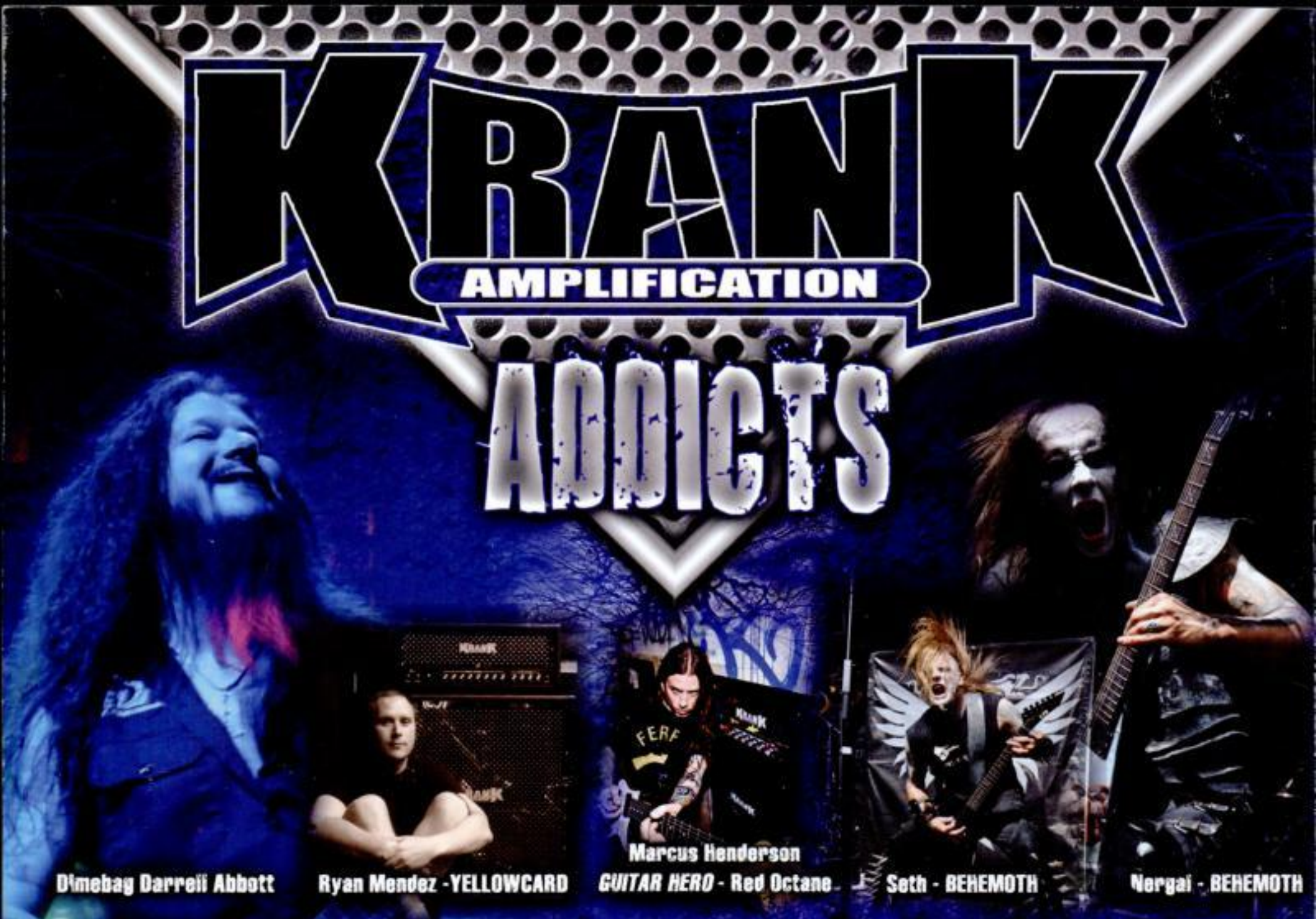
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